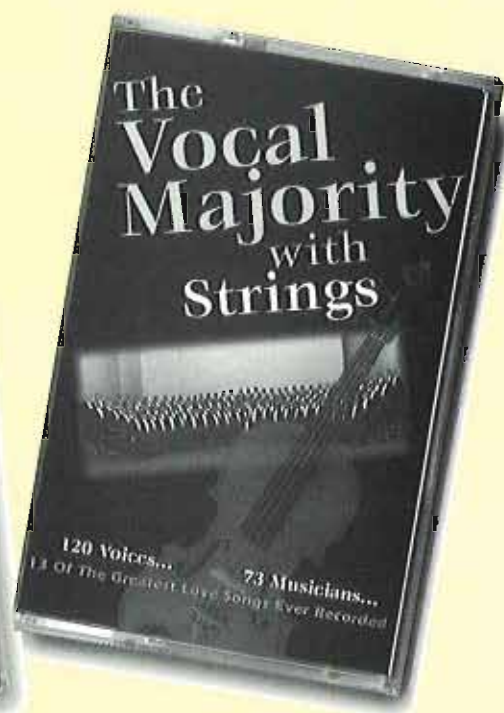
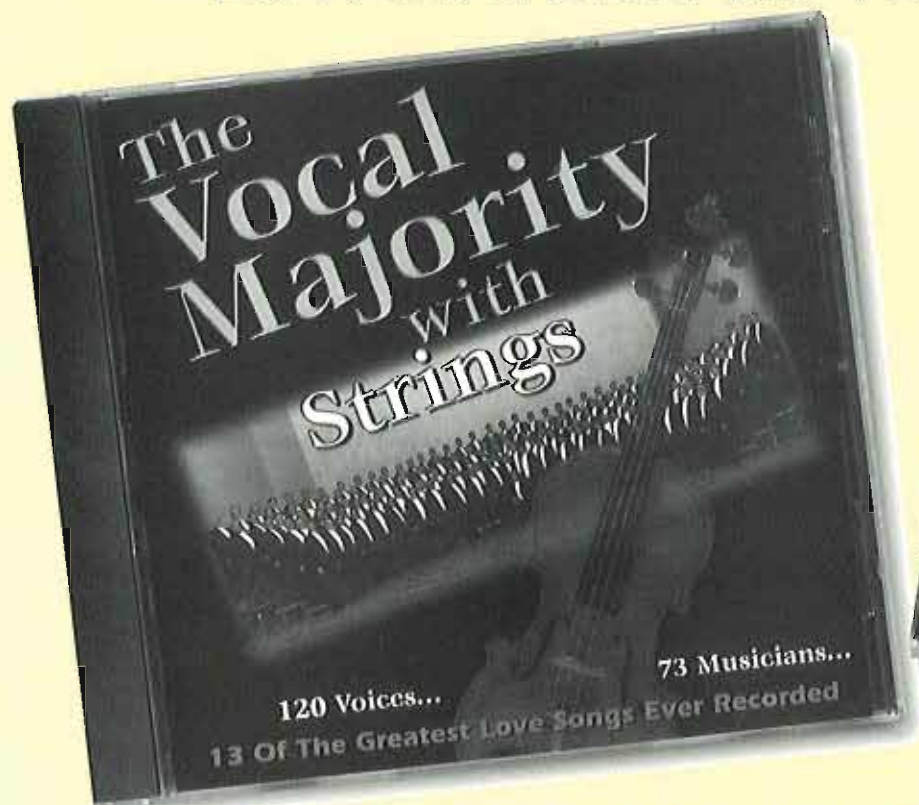




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OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • July/August 1998

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SPEBSQSA
Vision Statement

The Society is to be an ever-growing fraternity of barbershop-style singers, leading the cause of encouraging vocal music in our schools and communities.



Harmony Foundation



Your clearinghouse for all charitable activities, including SingAmerica, SingCanada, Heartspring, the Heritage Hall Museum, the endowment fund and memorial giving, may be reached at (800) 876-SING, ext. 8447

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The
Harmonizer

A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF SPEBSQSA, INC. IN THE INTERESTS OF BARBERSHOP HARMONY

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On the cover

An impromptu quartet formed to sing "Sweet Sixteen" during ceremonies restoring the Founding of SPEBSQSA plaque in the lobby of the Hotel Muehlebach in Kansas City in April (l to r): Jeremy Kaat, the youngest member (age 13) of Kansas City's Heart of America chorus; Brian O'Leary, Society Board member; Orval Wilson, member of the Kansas City Chapter and the Society's only 60-year member; and Darryl Flinn, Society executive director. See story on page 5.



Let's Harmonize!

by Darryl Flinn, Executive Director

Yes, Virginia, there is a bottom line

I'd sure rather be talking about my new quartet (four guys here at Harmony Hall) than I would about this subject, so you've got to know that this is a pretty important topic. About this time of year, your staff here at Kenosha is not only thinking about how we will complete our '98 plans and goals, but also how we'll achieve our vision and our missions in 1999 and beyond.

Our most important priority is that all of our members have an outstanding musical experience. But, we must not lose sight of the fact that there is a business side of barbershopping. As we serve our 34,000 members, our quartets and choruses, coordinate the efforts of 48 employees, and manage a \$5.5 million budget, we must also take care of business. Only then can we achieve our goal that every member enjoys a large measure of fun and fellowship.

Consider this: Our 2,000 quartets and our 800 choruses sing for a collective annual audience of 3 to 4 million close-harmony fans. In so doing, they generate upwards of \$10 million in total income. When you add in all of the CD and video sales and, of course, our more than 50 conventions held each year ... well, this, my brothers, is big business!

And, we all have expenses, do we not? The great hope is that we generate enough income to buy music, costumes, risers, produce next year's show, etc., and to support ourselves as an organized activity.

To help us understand how we here at Kenosha go about the "business" of providing our members with an outstanding musical experience, I've asked our director of music education and services, Dr. Greg Lyne, to share a few thoughts with us.

• As we examine our youth outreach efforts, there is no question that more and more young men are forming quartets and singing barbershop. It's also true that the passion and enthusiasm they bring to singing barbershop is invigorating to us as Society members. Our Society music staff is constantly invited to visit music programs, to talk with music teachers and to conduct workshops and festivals and Harmony Explosion Camps. Here, we're reaching young singers ranging in age from junior high school level through college singers. We even publish a special music series devoted to exposing younger singers to barbershop. All of these things can only serve to encourage more and more young people to know about and participate in our great style of singing.

• We are committed to helping our members sing better, and the music and performance coaches within the Society provide a very great service for us. Fortunately, many of our choruses and quartets readily understand the values of coaching and take advantage of coaching talents to help their ensemble sing and perform at a higher level. Our own Harmony College and Directors College have served as catalysts to all of our districts in that each district now stresses the importance of coaching and music education to their membership through mini-HEP schools, Top Gun schools, chorus retreats, etc. We're recognizing, throughout the Society, that music education and increased musical awareness are essential to our growth and well-being.

continued on page 6

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Conventions

INTERNATIONAL

1999 Anaheim, Calif. June 27-July 4
2000 Kansas City, Mo. July 2-9
2001 Nashville, Tenn. July 1-8
2002 Portland, Ore. June 30-July 7
2003 Montreal, Quebec June 29-July 6
2004 Louisville, Ky. June 27-July 4

MIDWINTER

1999 Biloxi, Miss. January 25-31
2000 Tucson, Ariz. January 24-30
2001 Jacksonville, Fla. January 22-28

HARMONY COLLEGE/DIRECTORS COLLEGE 1998

Missouri Western State College
St. Joseph, Mo. August 2-9



The President's Page

by Ed Waesche, SPEBSQSA President

"Let's Grow Young Together"

Wasn't the May/June issue of *The Harmonizer* wonderful? Dan Daily and Reed Sampson did an excellent job blending stories of young and old, families, and educational outreach into an inspirational issue. And there were so many stories to choose from! Too bad all of them couldn't be used. Maybe we'll have an encore edition in the near future.

Speaking of inspiration, I received a note from an old (actually young in years) friend who had this to say after reading the issue: "Barbershop is allowing itself to become involved in so many social issues that are really important, not only bridging generational gaps by Growing Young Together, but bridging racial and gender gaps as well. Even more impressive were the comments in the article about young voices not being silenced, especially the one from the ninth grader in Wisconsin who said that when they were singing they forgot about who was popular and who was not, who was rich and who was poor—even who could carry a tune and who couldn't; they were all just happy to be making music together. Reading those words actually brought tears to my eyes. It makes me hope that perhaps one day, if we'll all stop worrying about who's who and who possesses what, and we all make music together instead, we might just be able to eliminate some of our prejudices—for a little while, anyway." Amen!

Around the time the issue was being put to bed, I ran across an article in the Arts/Cultural Desk section of the April 14 issue of the *New York Times* headed as follows: "In the Rockies, Culture Knows How To Survive." Actually, while the Bozeman, Mont., **Chord Rustlers** were being given credit for adding to the cultural scene, the

part of the piece that caught my eye was the interview with a teenaged member of this diverse-in-age, 42-man chapter, who said, "Since I started doing this, I haven't had any trouble finding a date!" The article was nice publicity for the Society and the chapter and it echoed many of the sentiments so nicely expressed above (and throughout the May/June issue), for those thoughts are what bind us together.


We all know this, but why doesn't everyone? A few years ago, Dieringer Research Associates conducted a telephone survey for the Society in which they discovered that more than 80 percent of adult males surveyed said they were not aware of the Society. Of those who had heard of the Society, two-thirds had heard of it from one of three sources: friend or family member, advertising/promotion of a show or convention, or seeing a performance. It must be clear to everyone that if we're to continue to grow in membership, we must become better known, and must use more than those three sources to do so.

Surely, the stories that appeared in the May/June issue, or human interest stories concerning Valentine's Day activities or Harmony Foundation-supported inner city youth/music programs, can find their way into trade journals, corporate and alumni magazines and thus reach a critical market segment for us: the well-educated 45-year-old (or younger) male (father) with vocal or music experience.

And it didn't hurt our public relations and image that FWD's **Metropolis** quartet became the first barbershop group ever to win the National A Cappella Sweepstakes, whose 15th-annual finals were held in early May in San Rafael, Calif. Besting winners from

regional competitions in Denver, Los Angeles, San Francisco, Washington D.C., New York, Boston, Chicago and the Pacific Northwest, the foursome thrilled the mostly under-45 crowd, many of whom were hearing their first live barbershop!

While we may be the world's largest male cappella singing organization, there are tens of thousands of singers involved in other forms of a cappella singing, such as the 11 groups I recently heard at the 41st-annual Spring Sing at Pennsylvania's Pocono Manor Resort. Consisting mostly of double octets, most began their a cappella singing in college. They came from as far away as Denver and Boulder, Chicago and Detroit. One of them, a male/female quartet, mixed Jerome Kern and Bobby McFerrin music in a style and delivery that would wow any barbershop audience.

So here's a membership and marketing idea for you show chairmen. Find a good, musically and visually entertaining, a cappella group—quartet or double octet or in between—and give them a spot on your annual show. Your audiences may enjoy the change of pace, and you just might hook a few of these excellent singers as new members. After all, you know they enjoy singing, and what's better for us than to have more people singing barbershop? 





The world of O.C. Cash

by Ruth Blazina-Joyce, Museum Curator/Archivist

O.C. Cash—our founder and permanent third assistant temporary vice-chairman. His sense of humor, flair for PR and love of barbershop harmony are legendary. But how much do you really know about the man with the twinkling eyes and the unlit cigar?

It was a dark and stormy night ... well, okay, not really. But it *was* rather foggy, a front was moving in, and flights out of Kansas City were canceled. O.C. Cash, a businessman from Tulsa, made his way to the Hotel Muehlebach to pass the time until he could continue his trip. Looking around, he spotted a vaguely familiar face, walked over, and asked the fellow if he could sing tenor. Rupert Hall allowed as he could. After securing a lead and bass, the foursome retired to Rupert's room and spent the evening harmonizing. *[See story, opposite page]*

That chance meeting at Kansas City's Hotel Muehlebach led to the founding of the largest all-male singing society in the world. O.C. decided to go ahead with an idea that had been in the back of his mind for a while: to draw up a list of close-harmony singers in the towns he visited on business. That way, when he had some time on his hands, he could call up three like-minded men and get in a little good singing. He and Rupert agreed to invite some friends to a song-filled meeting when they were both back in Tulsa. They sent out fourteen invitations; twenty-six men showed up on the evening of April 11, 1938. And after that ... well, you have a pretty good idea what happened after that.



O.C.'s favorite photo of himself

But who was this Tulsa tax attorney with a love of close harmony?

The world's greatest barbershop baritone

O.C. wrote a brief autobiographical sketch in 1947, to aid in the writing of the Society's 10-year anniversary history book. Here's a condensed version, in his own words:

"I was born on a farm near Keytesville, Missouri, on February 13, 1892. In the fall of '97, my dad hitched up our two ponies to a covered wagon, put mother, sister and me in it with all our belongings, and left our little farm. I lived in the small villages of Vinita and Bluejacket, Oklahoma, until I was almost grown.

"My happiest years, it seems to me now, were spent as a kid singing with various quartets, going on hay rides, and attending church socials. I recall the barbershop quartet sessions at the tonsorial parlor, the rehearsals there of the Bluejacket Silver Cornet Band, and discussions of the prowess of our baseball nine. I was educated in backwoods country schools and attended Bacone College. Then I taught country school and edited and published the *Bluejacket Weekly News*. I began the study of law in a law office at Vinita, and after three or four years was admitted to the practice of law in 1916.

"I had a short hitch in World War One, serving my time as a buck private. I have often wondered why I was not advanced to at least the station of corporal. While most of my comrades were lying around in their quarters with a box of chocolates and a good book, I spent most of my time organizing quartets, and I certainly should have been advanced in rank.

"In December 1919, I married Corinne Downing. We have one daughter, Elizabeth Anne. Since 1920, I have been engaged in tax work for oil companies, being at present tax commissioner of the various Stanolind companies."



O.C.'s quartet, the **Okie Four**, in an ad for Spartan Radio-Phonograph. Left to right (standing): Fred Graves, bass; J. Frank Rice, lead; Bill Downing, tenor; O.C. Cash, baritone.

"My hobbies are barbershop harmony, fly fishing, genealogy, and my farm."

O.C. loved to listen to others singing close harmony and he loved to sing it himself. His daughter Betty Anne recalled, "My dad used to break into 'oohhhs' and 'aahhhs' because of the harmonics. And would cry. He'd go up to a quartet that he particularly liked, and have them sing a phrase over and over. They'd finish and he'd say, 'Hot damn, that's good! Do it again!'"

Members had an open invitation to visit O.C. and harmonize: "I wish more of you fellows, when you are in the vicinity of Tulsa, would drop in for a chat. I am in Room 1142, Stanolind Building, so just come on up, kick the door open, and come on in. We'll bust a chord or two."

But O.C. didn't have to wait for the occasional visitor. He had his own quartet, the **Okie Four**: "Our bass, Fred Graves, is a reformed operatic singer, J. Frank Rice is just about the sweetest lead this side of heaven, and Bill Downing's tenor has struck birds dumb with wonder. Modesty forbids

"Founding of SPEBSQSA" plaque restored to Hotel Muehlebach in Kansas City

me to mention that I myself am the world's greatest barbershop baritone."

O.C.'s love of the delicate art of close harmony had its match in his devotion to the delicate art of fly fishing. "Many years ago, I developed such a fondness for fly fishing that I now scorn any other type of angling. In fact, I take so much pleasure in dislodging a fly caught on a lily pad, rock, or submerged limb, that I often deliberately foul a fly just for the enjoyment of retrieving it!"

O.C. Cash nature note:
"The barbershop bass is of the loud-mouth species, and sometimes reaches a weight of 300 lbs. or more."

When he wasn't hip deep in harmony or a fine trout stream, O.C. indulged in his love of history and genealogy. He spent many long hours poring over courthouse records and in correspondence with researchers, tracing his family history back to the mid-1700s in Virginia. His interest in western history offered a tempting alternative to retirement, as daughter Betty Anne recalled: "He'd always talk about setting up a small law practice. His idea was just to take some little ol' cases and write his books. He wanted to write on early Oklahoma history, the history of when his family came by wagon into Oklahoma Indian Territory. He was interested in Civil War history. He loved history so."

Though O.C. and his family lived in town—in fact, he worked with an architect in designing and building their two large Tulsa homes—he also had a ranch outside of town where he loved to ride the range and inspect his herd of Hereford cattle. Almost every weekend not spent barbershopping was spent at the ranch.

Notice that phrase "not spent barbershopping?" As much as anything else, O.C. loved the sociability of barbershopping. And despite his spirited defense of the Society's fraternal nature, as often as not O.C. coaxed Corinne and Betty Anne into coming with him on his many trips to chapters around the country. It's that unique blend of close harmony, companionship, family, and fun that is O.C.'s lasting gift to his Society. 🎵

In March of 1938, Tulsa businessmen O.C. Cash and Rupert Hall were stranded in Kansas City due to weather. The two, who knew each other slightly, were staying at the Hotel Muehlebach and met in the lobby. The conversation turned to barbershop singing, for which they shared a fondness. They rounded up two other men and spent the evening harmonizing.

A month later, on April 11, Cash, Hall and 26 friends met to sing on the roof garden of the Tulsa Club. The idea for our Society was born that night. [See story, opposite page]

In April 1963, on the Society's 25th anniversary, the Kansas City Chapter and the Society placed a plaque in the lobby of the Hotel Muehlebach to commemorate that fateful initial meeting between Cash and Hall.

Years later, the Muehlebach was scheduled for major remodeling, and much of the lobby was torn out. Kansas City Chapter member and 1985 Society President Gil Lefholz contacted the management and recovered the plaque, thus saving it from oblivion. In the final stages of remodeling, the management decided to restore the lobby to much of its original configuration, and plans were made to re-hang the plaque in the same position that it had previously occupied.

On April 4, 1998, a number of Society dignitaries gathered at the Hotel Muehlebach for the re-opening ceremony and unveiling of the plaque. Included in the activities was the singing of "I Had A Dream, Dear," the first song that Cash and Hall harmonized on, and "Down Mobile," the first song sung on the Tulsa Club roof garden. 🎵



Above, the Founding of SPEBSQSA plaque, from an original 1963 photo. [Also, see cover photo and caption on page 1]



Above, Kansas City's Heart of America chorus, directed by Jim Bagby, performed the verse to "Bright Was The Night," one of the Society founders' favorite songs, during restoration of the Founders' Plaque in the Hotel Muehlebach.

... bottom line

- **This is an exciting time**, because we believe that barbershop singing is gaining a measure of popularity we've not seen before among the larger sphere of a cappella music. We are earning a special niche in the hearts of a cappella aficionados throughout the country. Certainly, the recent success of **Metropolis** as the national winner at the Harmony Sweepstakes, and the contributions of groups such as **The Gas House Gang** have demonstrated both musical quality and performance acumen to these a cappella audiences. It's really important that we value our music and want to take it to thousands of listeners each year. Best of all, we can have a great deal of fun doing it.

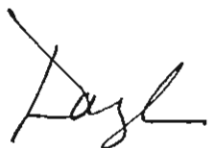
We have prepared a highly condensed version of Greg's Music Department 1998 business plan. It is on this page in the columns at right, and I do hope that you will read it. You'll be blown away by the depth of this effort and the fabulous achievements of our music team.

Interestingly, the Musical Experience is only one of seven critically important missions supported by your headquarters staff. The others are:

- Membership and Support Services
- Image
- Events
- Finance and Administration
- Revenue Enhancement
- Society Governance and Organizational Management.

As we approach 1999, my strong encouragement is that all of us focus, first and foremost, on the fun and fellowship of this great barbershop singing way of life, while, at the same time, recognizing the need to conduct, with expertise and enthusiasm, the "business of barbershopping."

Let's harmonize!



Music, maestro, please

The Music Education and Services Department is clearly the most visible within SPEBSQSA. Dr. Greg Lyne, director of music education and services, and the Society's three music staffers—Jim DeBusman, Bill Rashleigh and Kirk Young—crisscross North America visiting districts to share their knowledge and expertise. Other members of the department are Russ Foris, Joe Liles and Tom Barr. The staff is supported by two administrative assistants, Lani Dieter and Linda Neuenfeld.

The department also oversees such major events as Harmony College, Directors College, HARMONY EXPLOSION and other Youth Outreach programs, and the MBNA America College Quartet Contest.

The department works hand-in-hand with the volunteers of the Music & Performance Committee and the Chorus Director Development Committee to provide the finest arrangements, teaching and coaching, to allow each member of the Society to derive the maximum enjoyment from his barbershopping experience.

Below is a list of some of the major ongoing work and the many services provided to members by the Music Education and Services Department.

- **Music Publishing:** Includes the publication of at least 12 new arrangements and learning tapes annually. The staff maintains an up-to-date catalog of all published Society arrangements. This also includes five orchestrations available for use by barbershop chorus and orchestra.
- **Old Songs Library:** In addition to holding the world's largest private collection of popular sheet music, the Old Songs Library provides copyright clearance, mechanical licensing, permission to arrange, and administers our very much-in-demand "legal but unpublished" library.
- **Education:** To promote more and better singing and performing, and a greater understanding of the barbershop style, the department conducts Harmony College, Directors College and HARMONY EXPLOSION Camps. Staff members regularly participate in district harmony education schools.



Dr. Greg Lyne
Director of Music Education & Services

- **Quartetting:** Top Gun schools help excellent quartets to become even better. Coaching opportunities are also afforded quartets attending Harmony College. A new, fresh quartet newsletter comes off the press in June. Young singers take the stage in the MBNA College Quartet Contest, with the finals held during the international convention. A quartet manual is given to all new quartets registering with the Society headquarters.
- **Choruses:** The Standing Ovation program puts top evaluators together with choruses (and quartets) to work at improving public performance. The Singing Valentines Manual published this year gives chapters easy-to-follow guidelines to conduct a proven fund-raising project. In response to ongoing demand from our chapters, a Directory of Coaches is to be published by year's end. A brand new Show Production Manual will soon be published, which will provide a wealth of information and theatrical techniques.
- **Youth Outreach:** High school and college quartet competitions, Youth Outreach festivals and HARMONY EXPLOSION Camps all provide the barbershop experience to a rapidly and ever-growing group of young singers. Clinics and demonstrations will reach more than 5,000 students and hundreds of music teachers this year.

It should be readily apparent from the above, that what we enjoy as a hobby is largely possible due to the Herculean efforts of a top-notch, professional staff. Music, maestro, please.

TAKE A TRIP TO BRITAIN



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Come and “Join The Party” in Blackpool, England

30th April - 3rd May 1999

Celebrating 25 Years of Barbershopping in Britain

The British Association of Barbershop Singers will be celebrating their 25th Birthday in 1999.

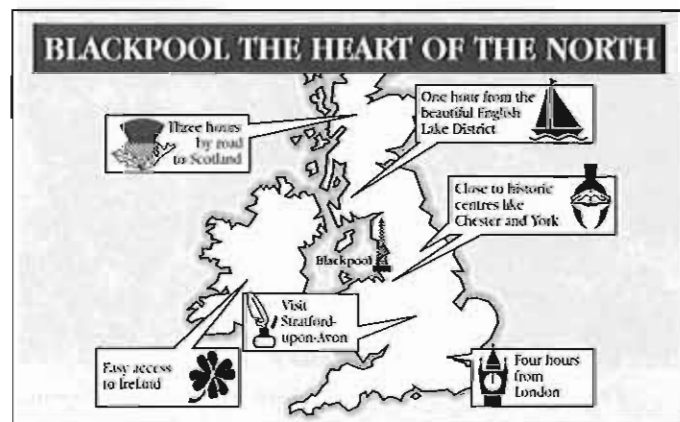
The Silver Jubilee Convention is being held in Blackpool, a famous seaside town in the North of England. It will be held in the historic and superb Opera House which has the largest stage in Europe.

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chapter craft

Chorus coaches lead way to improved singing

by David Siegenthaler, Mohawk Valley, N. Y., Chapter

Many chapters in the Society constantly strive to improve their performance, yet fail to achieve consistent results. Until recently, that was the situation for the Mohawk Valley, New York, Chapter's New Horizons Chorus.

In the late 1980s and early 1990s, the chorus's placement in district competition varied from second to eighth place. Now it consistently finishes in the top three in district competition. Indeed, the New Horizons Chorus won the Seneca Land District championship in 1994 and 1997, with approximately 40 members on stage. What has made the difference?

The biggest difference has been expert coaching, but how to support the coaching and make the most of the coaching has only become clear over a period of several years. Thus, we have been a chapter in transition.

The chapter has been using outside coaches since 1985, when Rob Hopkins, the chapter's music director, introduced the idea of using outside coaches to bring the chorus to a higher level of performance. In part, Rob's idea was based on personal experience while a music director in the Mid-Atlantic District. He knew it could work.

The music team got the board's approval to invite expert coaches to work with the chapter in the areas of Sound, Interpretation, and Stage Presence (judging categories at the time). Bob Mucha, Steve Plumb, and Larry Deters were among those coaches brought in during the early part of the program to work with the chorus.

Each time an outside coach came to work with the chorus, we made tremendous progress. There was a clear consensus: Coaching was a definite benefit to chorus members, who learned new approaches and concepts.

In addition, the outside coaches reinforced ideas that had been used by our own music team. Moreover, our music team and director learned new ways to help the chorus improve. It's important to remember that the coaching is not just for the chorus, but for the entire music team.

Consistency is elusive

While the chorus advanced, it did not achieve consistent success—although the members did find more enjoyment in their performance, and did a better job of entertaining an audience. Still, there was something missing. Too often, the chorus had reverted back to old habits in the months following a coaching session.

Dave Carr, a Sound Category judge, offered us a very helpful suggestion at an evaluation session following a contest. He said that in order for us to improve, we would have to make sure *each* singer improved, and that we would need to work on an individual basis with the weakest singers.

The music team asked the chapter board to approve providing voice training for members of the chorus. We believed that it would instill in every member the need to accept individual responsibility for his role in the chorus.

Jim Casey was contacted, and brought 20 years of experience in teaching choral and vocal music. His opening remark was,

"There is nothing more contagious than hearing harmonies ring or voices blend together." His approach was to take three members of the chorus at a time for private sessions, concentrating on vocal techniques to produce tones "freely."

Casey's three-day visit in March 1994 was paid for, in part, by a decentralization grant from the Central New York Community Arts Council. In his two subsequent visits, we asked each chorus member to pay a small fee for the private sessions. Having Casey return was an important incentive for each chorus member to work hard to improve his skills.

At the time of Casey's visit in 1994, the chorus had 40 voices, and had achieved top honors in its AA class at the two most recent competitions. The chapter's goals were to continue to improve in singing and to attract additional members. At the 1994 spring district competition, the chorus came away with top honors for its first time and the feeling was good. We knew we were singing



Director Rob Hopkins (center) leads the Mohawk Valley, N. Y., Chapter's resurgent New Horizon Chorus. Photo courtesy of the Ulica Observer-Dispatch, used by permission.

and performing better and, as a result, we were having more fun.

That fall, we finished third in the district chorus contest. Despite a feeling of disappointment, we knew we had a good plan, and we were having fun. During the next year, we worked with more coaches, and in 1995, we finished second in the fall chorus contest.

In order to continue to devote resources for outside coaches, we needed to find an additional fund-raiser. The Singing Valentines program proved to be the answer, and close to 20 percent of our annual performance income is now derived from that activity.

Leaders must act in concert

There was yet another lesson to be learned. At times, it appeared the chapter had two separate agenda: one for the administrative side and one for the music side. In December 1996, the chapter officers met to create a plan for 1997—a plan intended to bring the chorus to a performance level that would be good enough to contend seriously for the right to represent SLD in international competition.

The chapter officers agreed that the members of the chorus should be apprised of the performance goals, and that, to be effective, the information should come from the administrative side. The officers viewed the administrative side and the music side as being comparable, and that each must support the other and share common goals.

In 1997, we made arrangements for a weekend with the quartet **Free Trade Agreement**, each member of which is a terrific coach. In addition, Roger Payne and Ron Black worked with us just prior to the fall contest. Our 1996 show, together with Singing Valentines and some grant money provided the necessary funds.

Today we are a different chorus. With a first-place finish in the 1997 spring Seneca Land District contest, and a very close second-place finish in the fall contest, we are feeling great about our accomplishments, and are having more fun while performing better.

Coaching is available

Our chapter was fortunate to have a music director who, as a judge and a coach himself, had personal contacts with coaches

throughout the Society. You may not be so lucky, but not to worry. The Society Music and Performance Committee has established a directory of Society faculty, with listings of accomplished coaches and their areas of expertise. A copy is available from your district secretary or by downloading it from the Society's web page.

In addition, each district has developed a listing of district faculty who can provide you with coaching. It may be that in your district, as in Seneca Land, the past district quartet champion association offers coaching free of charge.

Be sure to ask each chorus member to accept personal responsibility for improving—and thus have more fun. Every member of our chorus, including Music Director Rob Hopkins, continues to learn. Our individual level of confidence is greater, evidenced by the formation of new chapter quartets.

Long-time members agree that working harder, and taking that responsibility seriously, has actually brought more fun into their barbershopping lives. Clearly, singing better is a lot of fun!

The Ritz has certainly had their share of special moments. Now you can share in some of them through their latest recording, entitled *Rare Times*. This album features Walter Latzko's brilliant arrangement of *On The Sunny Side of the Street* as well as the classic *Little Girl*. Also, if you liked *What Shall We Do With A Drunken Sailor*, you'll love *The Camptown Races*.

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COTS 2001—the future is now!

by Ev Nau, Managing Director of Member Services

Remember attending COTS and taking the same class as everyone else who happened to hold the same office as you? Remember sitting through classes you had attended in the past simply because it was the only thing being offered to you? Remember how you felt hearing much the same material year after year?

Boy, have we got good news for you

COTS 2001 is the evolutionary product of all we have learned from you and previous schools. Since the Society developed the new governance structure, we have been rethinking our approach to COTS in order to enter the new millennium with fresh and exciting ideas while maintaining the level of excellence that COTS has offered in the past.

COTS 2001 is the result of two years of planning and development by many people. New classes have been developed by Society committees charged with various functions at the chapter level. COTS faculty advisors, Society staff and the CSLT Committee have all joined forces to produce a brand-new approach to leadership training in response to COTS student evaluation requests and recommendations from Society leaders.

COTS 2001 is designed to maximize the opportunity for individual chapter leaders and members to study the functions that they want to include in their chapter's mission statement.

What makes it different?

Now, you have choices. New officers will have a chance to learn the specifics of their offices in two-hour classes. Veteran officers will be offered an opportunity to explore new ideas through a series of one-hour elective classes, longer but similar to the old "break-out" sessions that everyone liked so much. When the new officers finish the basic training, they, too, will be afforded the opportunity to select elective classes of interest to them.

There will be forums for secretaries and treasurers to meet and share ideas, solve

common problems and update their skills. Ever wonder how other treasurers deal with their particular unique accounts? Here's a chance to find out.

Chorus directors included

Chorus directors will be welcomed into the leadership team at COTS 2001. Classes will be available to assist each chorus director in a variety of skills, other than arm-waving, to make him a better leader while spending his time in front of the troops. Let's face it: the chorus director is probably the most influential leader in the chapter by virtue of the amount of time he spends in front of the members each week. He really needs to be at COTS 2001 to hone those leadership skills.

Something for everyone

No longer will COTS be just for officers. Are you an interested member of your chapter who'd like to find out more about the various functions within the chapter? Then enroll in COTS 2001 and find out for yourself how to run a successful Singing Valentines program, orient new members, select music for the chapter chorus (or your quartet), utilize the chapter coach program or run an effective quartet program for the chapter.

Think of COTS 2001 as the Society's continuing education program. Each year, new courses will be added to the curriculum while new officer basic training remains the same. It will be possible for you to go to COTS 2001 and take different classes every year, while expanding your knowledge of the way the Society operates and how you can be part of it.

Now, you can actually prepare to become an officer without first having made any commitments. Just imagine being an apprentice secretary, or a public relations officer in training. What better way to provide a chapter with a continuing line of qualified officers?

Enhanced communications

COTS 2001 is another method of improving the communications between members

and leaders at the chapter, district and Society level. The integration of skills and knowledge gained will help each chapter better identify services to its members while providing them with the type of chapter that meets their needs. Each chapter's unique mission statement can be further developed at COTS 2001 through the integrated product team approach.

More district officer participation

Each district's board of directors will become directly involved with the COTS training. District leaders will introduce district events and policies. They will take an active role in establishing a continuing dialog with the chapter leaders in the district to provide better planning, communication and increased participation in division and district activities.

Additionally, each district's DVP of Chapter Support and Leadership Training will serve as a faculty member, and chapter coaches will provide assistance to chapters at the school in planning their futures. This will give each district the opportunity to personalize the COTS 2001 to its own benefit.

General sessions will be different, too

General sessions have been planned to give you even more insight on topics such as running a youth outreach campaign, understanding the new Harmony Foundation and implementing the Society's latest membership development ideas. General sessions have been designed to be informative and of general interest to all Barbershoppers.

Will we sing? Bring your pitchpipe!

Enrollment information on the way

The September/October issue of *The Harmonizer* will contain a complete pull-out section detailing all the classes at COTS 2001. Watch for it, and whether you're a new officer, a returning veteran or just an interested and involved chapter member, plan to enroll for the most exciting COTS experience of your barbershop life.

COTS 2001: it's now built for *everyone*.



A return to my barbershop roots

by Tom Ewald

[Tom Ewald is a 50-year member, former director of the Bowie, Md., chorus and bass of Pros 'N' Cons, a popular quartet of a decade ago.]

I had occasion in March of this year to go back to my hometown of Fairmont, W.Va., to attend a scholarship fundraiser held by my fraternity at Fairmont State College. It was the first such occasion for me to be in Fairmont in perhaps 45 years.

As I entered the hall, I was drawn to two brothers (familial as well as fraternal) that had been students with me at St. Peter's High School. They took me over to a little old lady and asked if I remembered their mother. I was delighted to see this 90-year-old woman who, despite her age and infirmities, was mentally sharp and a delightful conversationalist. Memories came flooding back because this was the wife and two of the sons of the man who was the lead in my very first Society quartet.

I learned that Chuck Welty was still alive and in relatively good health. Mrs. Welty and the two sons invited me to come to their home afterward and see Chuck. Of course I said I would be delighted, and all through the evening's festivities, my thoughts kept returning to that first quartet and Chuck Welty.

Schoolday memories

As a senior at St. Peter's in 1946-47, I had sung in a barbershop quartet with two

classmates and a newly ordained priest who had been assigned to our parish that year. The priest was the bass and I was the baritone.

Father Allison also started a male choir the following year, when I was a freshman at Fairmont State College. The choir was doing nicely, but Father wanted to expand it, and made an appeal from the pulpit for men of the parish who were interested to attend a special rehearsal and social evening.

At that event, our quartet moved over to a corner and began to sing. Several of the men gathered around to listen, then sing along, then woodshed. Finally, one man, Chuck Welty, said, "Why don't you boys come to *our* meeting?"

My classmate and tenor, Dick Kennedy, and I were at that meeting the very next week and we immediately became Society members. Chuck soon had the two of us in a quartet with him and a baritone named Wayne Wilson, putting me on bass. We enjoyed singing from a book of songs arranged by Sigmund Spaeth, and sang together until I went into the Air Force in 1950.

The rest of the story

The next morning, I drove to the Welty house and knocked on the door. One son

opened the door and told me that his dad was in the sunroom. I went in and saw my old friend and lead sitting in a chair. I was overwhelmed with emotion as we began a lengthy visit. I learned that Chuck was now 96 years old but despite his age, was in pretty good shape.

As we discussed the old days, talking about the **Pittsburghers**, he began to name the individual members, showing a remarkable memory. He even recalled my first show with the Fairmont Chapter when the guest quartets were the **Keystone Quads** and the **Sharonaders**, both from Sharon, Pa., again astounding me with his memory.

I asked Chuck if he recalled the night he came to rehearsal and announced that he remembered a song that his grandfather used to sing and which he thought would make a good quartet song. Wayne Wilson asked him to sing it for us and Chuck began to sing:

"I care not for the stars that shine

"I dare not hope to e'er be thine,

"I only know I love you—

"Love me and the world is mine."

Wayne agreed that it would make a good song, proceeded to help me and Dick with what notes we should sing and in a few weeks we had settled on an arrangement. Many years later, when the Society published the song, I was pleased to note that Wayne Wilson's arrangement, created from his sense of harmony, was 90 percent like the published arrangement.

I told Chuck of the many changes in the Society; how he would marvel at the large choruses, and how the **Masters of Harmony** had won an international championship in 1996 singing the song his grandfather had sung and that we had sung in those long-ago days.

Chuck is the person directly responsible for my being in our wonderful Society and I am, and always will be, eternally grateful to him. As we said our goodbyes and hugged for perhaps the very last time, I was overcome with emotion, tears filling my eyes and a huge lump in my throat, a condition that returns each time I recall that weekend and its associated memories.



Pros 'N' Cons, circa 1986 (l to r): Harry Williamson, tenor; Kevin King, lead; Tom Ewald, bass and Fred King, bari.



We have news to sing about as we Sing . . . for life

by Gary M. Stamm, CAE, Harmony Foundation Executive Director

Our SPEBSQSA Service Projects, SingAmerica (SingCanada) and Heartspring both have good news to share. Both of these announcements prove that Barbershoppers really do **Sing . . . for life**. The contributions sent to the Harmony Foundation general fund do make a difference in the lives and quality of lives of many young people.

Did somebody say, "Money's available"?

As you know, contributions to SingAmerica (SingCanada) directly or to the general fund help support the Society's HARMONY EXPLOSION camps. But those contributions are about to open a brand new avenue, as well.

Harmony Foundation is proud to announce the availability of grants. Do you know of a deserving school or community project that will promote singing? It may be the ideal candidate to receive a grant. A full information packet describing grant guidelines and the review process is available from the Harmony Foundation office. Here is a general idea of the grant procedure.

Projects should relate to the vision of the Foundation which is: *Harmony Foundation is to be a leading philanthropic force nurturing vocal music in our schools and communities, as well as other educational causes.* Purposes of the Foundation which will guide grant selection include:

- strengthening vocal music in schools and collaborating with music educators
- promoting the study, teaching, experimentation, practice, demonstration and performance of barbershop harmony
- encouraging recreational singing in communities
- stimulating an interest in music and in lyrical and musical composition and arranging and the allied arts
- promoting the performance and use of the musical talents and other resources of SPEBSQSA members

Application deadlines will be May 1 and November 1, each year. Applicants will be notified approximately two months after the filing deadline. Generally, not more than

\$10,000 will be awarded for any single request, and most awards will be for smaller amounts. Organizations applying for a grant must have been in operation for at least one year, and must be a qualified tax-exempt organization or seek funds for qualified charitable or educational purposes. Preference will be given to projects operated or sponsored by SPEBSQSA chapters, districts, affiliated and subsidiary organizations.

So do you know of a great project that could use a financial boost? Contact the Foundation office at (800) 876-SING, extension 8447 for an information packet or to talk the project over with a staff member.

Heartspring opens new facility

It was a night to celebrate in Wichita on May 22. A capital-building campaign that raised more than \$14.5 million dollars in contributions and in-kind donations culminated that evening in a victory celebration and open house for the new Heartspring facilities.



Shown above attending the open house at Heartspring are (r to l): George Shields, chairman of the Ontario District's Harmonize For Speech Committee, actress Susan Dey, honorary Heartspring spokesperson, and her daughter, Sarah.

Several hundred people were on hand, including actress Susan Dey, honorary spokesperson for Heartspring. Representing Harmony Foundation and the Society was Gary Stamm, Harmony Foundation executive director.

Also present were George Shields, Ontario District Barbershopper and founder and overseer of the Ontario District's Harmonize for Speech program; Wichita Barbershoppers Harry Porter and Francis and Phyllis Saint; Central States District Service Chairman Leonard Purvis and his wife, Sharon; and Dallas Barbershopper Jim Jenney. Representatives from seven additional patron organizations that support Heartspring activities were also at the celebration and weekend Patron Conclave.

In addition to the residential school and group homes, the facility also houses extensive outpatient facilities and administrative offices. As you may know, money donated by Barbershoppers through Harmony Foundation to Heartspring is used for scholarships to partially fund tuition for students at the residential school. Currently, there are 29 students in residence and the new facility is designed to hold a maximum of 40 students. Full-year tuition costs normally run between \$100,000 and 160,000 per student.

The new facility also houses the Shaklee Institute, named in memorial for Forrest Shaklee, who died in 1995. Shaklee was a Barbershopper and head of Shaklee Products. The Institute was established to bring together scholars in a collaborative effort to advance general understanding and specific practices in special education. Its mission is to initiate positive change in the education of children with disabilities by improving professional practice and influencing public policy.

Chicken soup—good for colds and kids

Another way to support the residential school at Heartspring is through the Campbell's Labels for Education program. In 1997, more than one million labels from Campbell's soup products were donated and they were, in turn, exchanged for televisions, camcorders, cameras, microwaves, comput-

Canadian film inspires major grant in U. S.

by George Shields, Chairman, Harmonize For Speech Committee

ers, printers, sports equipment, clocks and many other very useful items at the school.

For a complete list of product packaging that can be redeemed, call Nancy Dark at Heartspring. But a short list includes: all Campbell soup labels (save only the front portion of the labels), the UPC symbols from Campbell's soup and recipe mixes, Swanson frozen products, Pepperidge Farm products and lids from Vlasie and Pace products. Soup can front labels should be bundled and tied with white string. Do not staple or tape labels together. Heartspring sends the labels on to Campbell's in bundles of 500, but if you do not have that many, send them anyway and they will be added to others received.

While cash donations should come through Harmony Foundation in Kenosha, the Campbell's labels should be sent directly to: Campbell's Labels for Education, Heartspring, 8700 E. 29th N., Wichita, KS 67226. This is Heartspring's new address. For more information on the labels program call Nancy Dark at (800) 835-1043.

We're Making a Difference

Harmony Foundation and Barbershoppers everywhere congratulate Heartspring on its new home and its continuing goal to help children reach their highest potential. Remember that your chapter, quartet and individual donations to the Harmony Foundation general fund help support the scholarship program at Heartspring; SingAmerica grants to support choral music education in schools and recreational singing in communities; the Heritage Hall Museum; and other worthy projects, which show that we truly do: Sing...for life.

Have you done your part to help us reach our goal of \$600,000 in 1998? Remember, that's not much when you break it down. It's less than \$18 per member for the year. And that equates to less than a nickel per day. But, that nickel a day can help change lives.

Partially because of a variance in not-for-profit tax laws between the U. S. and Canada, Ontario Barbershoppers established their own service project, Harmonize For Speech, in 1977. To date, almost \$2.5 million has been raised.

In 1989, Canadian actor and aspiring film director Vladimir Bondarenko approached me about producing a one-hour human interest and educational documentary exploring the communication disorder of stuttering. Upon reading the script outline of *Speaking of Courage*, our trustees endorsed this project.

Over the next two years, appeals to government agencies, corporations, foundations and individuals raised the \$300,000 necessary to produce the documentary. While the money passed through the Harmonize For Speech treasury, it was kept separate from regular service project funds.

Filming began in 1991. Important footage was shot in January 1992 at Ontario District COTS, where three young stutterers and their parents were present for what turned out to be a "happening" of the first order.

Speaking of Courage has been shown throughout North America. One man, Jack

Highsmith of Richmond, Va., was so impressed by it that he traveled to Toronto to meet Vladimir Bondarenko personally to learn more about stuttering and how to help children with the disorder. Upon returning to Virginia, Highsmith decided on his alma mater, Duke University, as the focal point for his desire to help.


Early this year, Highsmith donated the proceeds of a \$1 million charitable remainder trust to establish the Jack Highsmith Endowment Fund at Duke's Division of Speech Pathology and Audiology. He specified that money not only be used to treat children with speech disorders, but also to educate the public about the problem and develop support programs for speech-impaired children and their families.

"Children who stutter or have other communication disorders are typically ostracized," says Dr. Frank DeRuyter, chief of Duke's Division of Speech Pathology and Audiology. "With early intervention, our success rate is as high as 93 percent. This extraordinary gift will enable us to further develop programs for these children."



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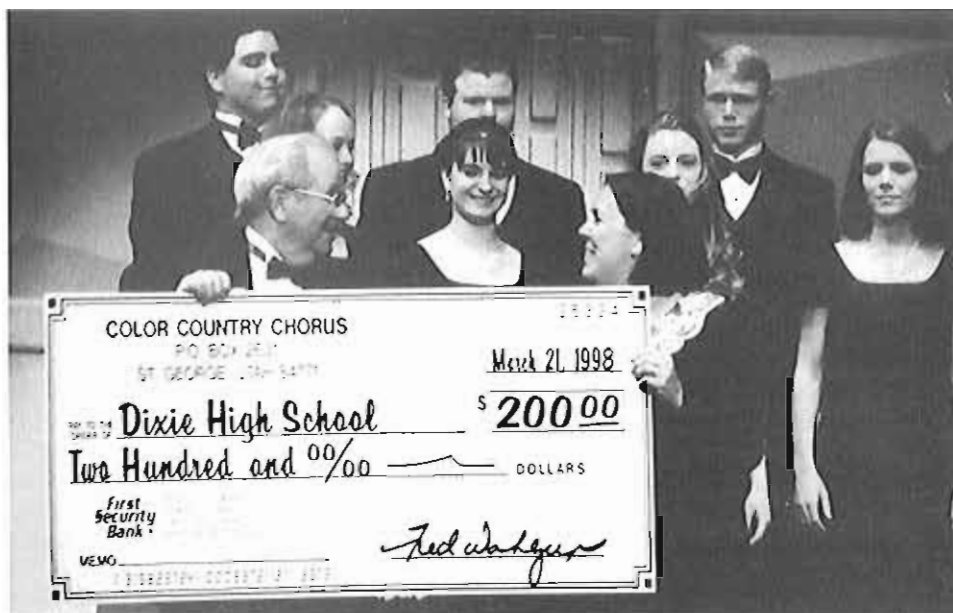
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After the St. George, Utah, Chapter invited madrigal groups from two local high school to appear on its spring shows, a check for \$200 was given to each to support music programs. Shown above, Chapter President Del Kresser and Cheryl Snow, choral music teacher.



The St. Cloud, Minn., Chapter donated \$1,000 to a project to restore the town's Paramount Theater. Shown above are (l to r): Bob Asselin, President Len Carlson, project leader Lori Olson, Dave Kendrick and Dale Goenner.



Shown above, President Paul Klingelhofer of the Evansville, Ind., Chapter presented a check for \$1,000 to a representative of the Albion Fellows Bacon Center, an organization for the support of abused spouses, as Jim Schellhase, secretary/treasurer, looked on.



Shown above from an oil portrait, the **Antiques** quartet has donated the proceeds from all paid performances of the past 28 years to Heartspring or the Museum (cw from left): Dick Neeley, bari; Paul Watts, bass; Bob Hockenbrough, lead and Al Munneke, tenor.



From the proceeds of Singing Valentines, the North Brookhaven, N. Y., Chapter donated a check for \$1,000 to the Hospice at St. Charles Hospital. Shown above presenting the check to Hospice Executive Director Marianna Gillan is chapter VP-PR Herb Mordkoff, as Felix Grucci, Brookhaven town supervisor applauded.



As part of its strolling Christmas carol tour, the Cape May County, N. J., Chapter's **Cape Harmonaires** chorus performs for a paying audience at the Merion Inn. Shown above presenting a check for \$500 from the proceeds to the Cape (music) Educational Fund are (l to r): Walt Haas, chapter president; Victoria Watson, owner of the Merion Inn; Barbara Tomalino, president of the Cape Educational Fund and Dan Wells, chapter VP.

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A housing application and information regarding convention events and tours will be sent to you following receipt of this registration form.

If you register for more than one person, please furnish *complete* information for each person on a separate sheet and attach to this order form.

All show and tour tickets may be picked up in the convention registration area at the Grand Casino Hotel Biloxi after 1 p.m., Tuesday, January 26, 1999.

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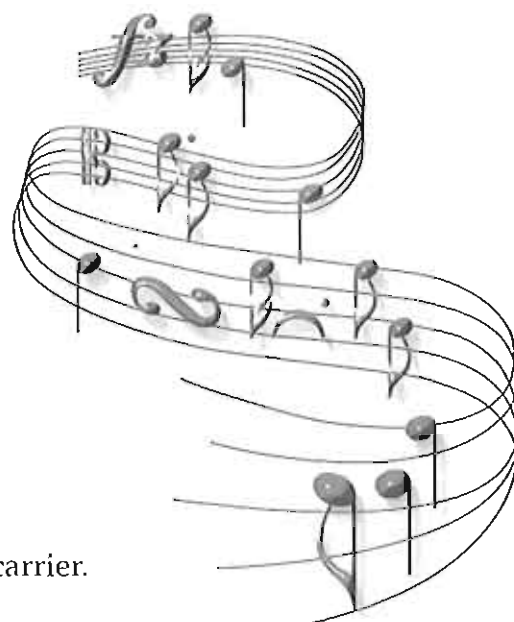
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Youth Outreach at heart of Illinois District's "Formula for the Future"

by Joe Sullivan, Illinois District President

Three years ago, the Illinois District was one of many districts suffering a malady that permeated the Society, namely, the loss of members. An aging membership and a lack of experienced directors was causing great concern as to how we were to survive as a district and a Society. The solution, for us, came at Harmony College/Directors College in the summer of 1996.

The Far Western and Mid-Atlantic districts had been involved in Youth Outreach programs for many years and offered to house, feed and take care of any Illinois District high school quartets if our district could get them to either coast. A great concept; however, we didn't have the funds to cover such transportation, nor did we have a quartet program.

YO Chairman Bill Ward prepared a plan to establish the Illinois District Youth Outreach program, and presented it to the District Board, which unanimously approved and supported the idea. At the House of Delegates meeting in the fall of 1996, Ward laid out the program, which was approved. There was one problem: no budget line item for Youth Outreach, so no money!

The solution was to assess each district member \$5, part of which was for the purchase of new district risers and the remainder to fund YO. Within two months, we had \$2,000 for the YO program.

Many chapters, quartets and individuals began contributing money for trophies and scholarships to HARMONY EXPLOSION camp for quartets and their music educators. The Champaign-Urbana Chapter purchased a traveling trophy for the champion, appropriately named the "Buzz" Haeger Trophy. The Society provided learning tapes and music, and the district provided coaching through the Music & Performance VP and the Quartet Champions Association of Illinois. We were on our way.

In the spring of 1997, our first high school quartet contest was held in the Springfield area. Six quartets competed, representing the northern and central part of the state. The top-three winning schools were presented checks ranging from \$300 to \$100. A few weeks later, in Springfield, the winning quartet was presented the traveling trophy by "Buzz" himself at an all-school assembly held in the quartet's honor.

We have held several regional contests in the past two years. The top-three schools receive prize money; the top three quartets are awarded trophies or certificates. We encourage the students to attend these contests with their parents, and at this year's spring convention, the Arlington Heights Chapter chartered a bus for the contestants, their parents and friends, and the district provided them all with complimentary tickets.

Because of the tremendous response from many schools, three regional coordinators now work with schools in their respective areas, working with the music educators. They have use of any and all services the district or the Society can provide.

We have found that once teachers are "sold," the program will take care of itself. An example is a school in the northern Chicago suburbs, where the music teacher has doubled the number of students in her class for 1998-1999 because the young men want to learn about this "barbershop thing."

The district is sending all six high school quartets that competed this spring to the HARMONY EXPLOSION Camp at Ball State University in Muncie, Ind. In some cases, chapters will sponsor the quartets and, in other cases, the YO budget will handle the cost.

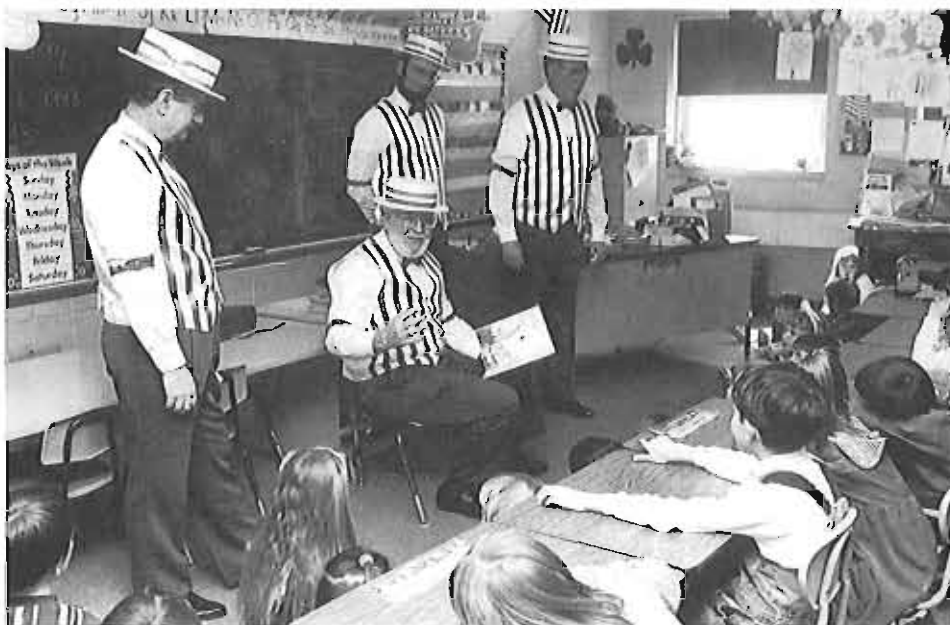
The goal of the Illinois District is to have every chapter appoint a Youth Outreach chairman, and sponsor a quartet to compete on a regional basis. The top-six quartets would then compete in the spring for the championship. This year's winning high school quartet's score would have finished eighth in the spring district contest. Not bad for a high school quartet!

Our "Formula for the Future" is in place, and we believe that every district should have a similar program. It's the future of our Society that's at stake.



By prearrangements made between the Cedar Rapids, Iowa, Chapter and the city's community schools administrators, **Bank Street** arrived a day in advance of headlining the chapter show in May to present an hour-long master class at four high schools. Part of each class was spent teaching "Hello Mary Lou" via the quartet method and using sheet music furnished by the chapter. Shown at left, the varsity choir at Kennedy High obviously enjoyed the experience.

When Margaret Grimes, first-grade teacher at Sarah J. Dymond Elementary School in Pittston, Pa., asked Barbershopper Ty Williams if he would like to participate in "Read Across America Week," by reading *Song and Dance Man* to her class, he asked whether she would like his whole quartet to help, and maybe sing some barbershop for the kids. She agreed enthusiastically, and added Ann Harding's second-grade class to the young audience. Shown at right in a photo that appeared in the Pittston *Sunday Dispatch* is **Chordial Connection** (l to r): Michael Collins, lead; Alan Bobe, bari (reading); Marty Wise, bass and Ty Williams, tenor. All are members of the Wilkes-Barre, Pa., Chapter.



New Hampshire festival showcased high school barbershop

The second-annual New Hampshire Barbershop Festival, held in March, was sponsored entirely by the Concord Chapter and featured four other chapter choruses and the **Northeast Connection** quartet (that appeared in the movie *Good Will Hunting*).

In the high school festival, 99 students from ten schools performed barbershop under the teaching and guidance of special clinicians. The boys chorus was directed by Bill Rashleigh, music specialist from SPEBSQSA headquarters, and the girls chorus was directed by Lorraine Barrows, director of education at Sweet Adelines International headquarters. The event raised \$2,900 for SingAmerica.



Top right photo: Bill Rashleigh rehearsed the boys chorus for a presentation of "Under The Boardwalk" at the New Hampshire Barbershop Festival.

Lower right photo: Lorraine Barrows rehearsed the girls chorus, including one student at right) who performed in sign language.



At left, Eric Ruthenberg directed the ensemble chorus of students and Barbershoppers in "Teach The Children To Sing" at the 1998 New Hampshire Barbershop Festival.



Guys And Dolls in barbershop

by Tom Emmert, Western Hills (Cincinnati), Ohio, Chapter

Nineteen years ago, a different version of Frank Loesser's classic *Guys And Dolls* was presented in Cincinnati and Dayton, Ohio, by two champion barbershop choruses: the **Southern Gateway Chorus** (SPEBSQSA 1973) from the Western Hills (Cincinnati) Chapter, and the **Gem City Chorus** (Sweet Adelines International 1974, 1977) from Dayton, in joint concert. This presentation of a Broadway show was unique in several ways: it was done a cappella, and it had one of the largest combined choruses ever to appear in that show—more than 100 singers.

Four performances took place in the theater of the College of Mount St. Joseph in Cincinnati, and one show at Dayton's Memorial Hall. Each chorus received the proceeds from their "home" show. Tom Gentil and Jean Barford directed their respective choruses.

Noted Society arranger Don Gray, an SGC member, produced four-part, eight-part, and even 12-part arrangements of "If I Were a Bell," "Luck Be A Lady," "I've Never Been in Love Before," and "Sit Down, You're Rockin' the Boat." The reverberations of that show lasted well after the final curtain, and every once in a while we would ask ourselves, "When are we going to do *Guys And Dolls* again?"

Reprise planned

When Southern Gateway and Gem City decided to investigate a reprise of the show for 1998, several factors had changed. We would now stage 230 singers, so we had outgrown the Mount St. Joseph hall, and the only likely site was the Procter & Gamble Hall in Aronoff Center, a complex of theaters in Cincinnati. Would our traditional audience follow us? Could we attract enough new audience in this venue? Could we survive the expenses and restrictions of this professional stage?

The other big change was that this show had become a "hot" property! When we did the show in 1979, *Guys And Dolls* was simply an "oldie but goodie" Broadway musical that had no great commercial appeal. But, three or four years ago it was revived

with great success on Broadway, and the show's agent (Musie Theatre International) was now cashing in on this retro market, so the license fee for four performances, based on seating capacity, had escalated accordingly.

Further, the contract now included a clause prohibiting any alterations to the music, such as re-arrangements. As a counter offer, Don Gray agreed to donate his original barbershop arrangements to the show owners, and a lower license fee, based on actual ticket sales, was negotiated. This was a win-win situation, for SGC sold 3,400 seats at the Aronoff (our largest one-weekend "take" ever) and Gem City did equally well at Memorial Hall.

People made it happen

Show co-chairs Roy Wergers and Armene Walsh decided to use one of the best show directors in the country, Bruce Newhall—

well-known in the barbershop world for his zany scripts, song parodies, and direction of the Cincinnati **Delta Kings** Chapter shows. Principal characters included Nancy Duffee (who reprised her role of Adelaide from 1979), Peggy Taylor, Rod McGaha, and Howie Haskins. The show sparkled with more than a dozen speaking roles and three dozen dancers. Backstage were Grace Hart, choreographer, and dozens of worker bees. Jean Barford is now the music director for both choruses.

Show publicity was extremely important, given the challenges and risks we faced. SGC's Jim Buzek, one of the hardest-working PR types in the whole Society, saw to it that we had terrific exposure on local radio, TV and newspapers in the weeks before the show opened. A direct measure of his success was the number of "walk-ups" at the Aronoff box office—at least 500 tickets were sold over the counter.



In the finale to *Guys And Dolls*, Save-A-Soul Mission General Cartwright (Amy Duchesneau, at center with Bible) married (l to r): Sky Masterson (Howie Hoskins), Sister Sarah Brown (Peggy Taylor), Adelaide (Nancy Duffee) and Nathan Detroit (Rod McGaha). The combined **Southern Gateway Chorus** and **Gem City Chorus** was directed by Jean Barford (in white dress between Sarah and the General).

Meet the chair-men of the Heart of Texas Chorus

by Steve Keiss, Central Texas Corridor Chapter

Staging was a challenge

Sets were designed by veteran Bill Harnish, who called for 16 sets of standard risers to accommodate 230 singers; half of these on the downstage floor, and the other half raised 40" off the floor on custom-built platforms (built by the SGC carpentry crew). At the opening curtain, audiences gasped at the sight of such a huge chorus in full costume.

For our initial joint rehearsals, the entire riser system was assembled in the main hall at Harmony Lodge, our rehearsal hall. It was here we got our first taste of the magnitude of this show—folks in the last riser row stood *six feet* above the stage floor. The set was then disassembled and rebuilt at a local high school for more rehearsals.

Logistics, logistics

At both venues, the show was a one-day affair of two performances—matinee and evening. We moved in very early on Saturday morning, March 7, to rebuild and install staging and sets on the stage of the Aronoff Center. The choruses rehearsed offstage all morning to work out the kinks. The stage setup went slower than planned and we didn't actually take the stage until noon, so we had barely one hour of technical rehearsal before the 2 p.m. show. It was amazing how glitches and problems were solved on the spot, thanks to many talented people.

Late that night, the set was again disassembled, and the following Saturday the whole thing was rebuilt in Memorial Hall for the final two shows in Dayton, which went a bit easier with all that experience under our belts.

So, while it was a challenge to present *Guys And Dolls* on this scale, it was extremely rewarding for Southern Gateway and Gem City alike. With the right team, we planned and pursued each element of the show with enthusiasm and the task was accomplished. But it was the singers on the risers who made *Guys And Dolls* ring.

A few months after the Central Texas Corridor Chapter, home of the Heart of Texas Chorus, was formed in the Spring of 1994, two men, who are confined to wheelchairs, joined the fledgling group. Duane Beals and Joe McCain may move on wheels, but neither of them is handicapped and both sing a darn good bass.

Our resident choreography guru, Larry Clemons, a Presentation judge and the current Southwestern District VP for Contests & Judging, decided that having Duane and Joe sing with us on the outside edges of the front row might negatively impact our sound, as well as any special moves we might wish to include in our performances. He also knew that if we could incorporate Duane and Joe in the chorus, our overall presentation would be enhanced. And, putting both men on the risers would help them and the rest of the chorus feel they were an integral part of the group.

So Clemons invented and built "riser chairs." Starting with office chairs with arms and five-legged caster bases, he constructed rectangular steel frames (custom fit to Duane and Joe's sitting heights), welded the chairs on top and set the completed elevated chairs on the caster bases for portability. He purchased some large quick-release clamps to hold the chairs on the caster bases as well as to hold the chairs—without the caster bases—to the risers. Each chair is also outfitted with a seat belt and foot rests.

The tricky part came when it was time to hoist the men into the chairs and then hoist

men and chairs onto the risers. Fortunately, there are enough stalwart men in the chorus (4 or 5 per chair) to accomplish this feat, and so, during each rehearsal and each performance, Duane and Joe sit in the middle of the chorus, sing along with the rest of us and perform all the necessary moves required for each song.

Sometimes, we really have to improvise when a performance is in a place that isn't really wheelchair accessible. At our annual show in San Antonio last year, member Mike Cain arranged for a forklift operator to lift Joe to the loading dock, which happened to be midway between the first and second floor. Joe said it was a "real trip!"

Our chorus might not be the first that has incorporated men in wheelchairs, but we probably are the first to have "riser chairs" designed and built to make sure the occupants are part and parcel of the chorus. Whenever Duane and Joe need to leave the risers, we just yell "chair people" and everyone pitches in.

We call ourselves the Heart of Texas Chorus because of our location, but there's a good argument to be made about the name being appropriate because of the great attitude of our members. If you were at the contest in Atlanta, we were the chorus with "riser chairs" and "chair-men"—both the "sitters" and the "hoisters."

For a set of plans, contact Larry Clemons, 9414 Teakwood Ln., Garden Ridge, TX 78266-2349; (210) 651-9261 H, (210) 658-2727 W, (210) 651-9504 F; e-mail: clemons@earthlink.net



The Heart of Texas Chorus, SWD 1997 Chorus Champion, made its debut on the international stage in Atlanta. It has the distinction of being the first chorus to win both the SWD small chorus and district championships in the same year. [See if you can find the guys in the wheelchairs.]

more Chapters in Action



Above, the Aloha, Hawaii, Chapter's **Sounds of Aloha** chorus performed the national anthem before the mens NCAA volleyball championship finals this year. The performance was televised nationally on ESPN. Scott Turnbull directs the chorus.



The massed sing at the Central States District spring quartet preliminaries drew considerable media attention. Shown above on the steps of the Topeka Performing Arts Center, the singers were directed by Dr. Greg Lyne.



Shown above are members of the New Braunfels, Texas, Chapter's **Hill Country Chorus** at the dedication of Dave's Barbershop in that community. Proprietors Dave and Nancy Phipenny are fans of barbershop music and regularly visit an uncle, a former barbershop singer, in a nearby health care home.



The Coachella Valley, Calif., Chapter took advantage of the City of Palm Springs' street fair, held every Thursday, to promote barbershopping. Shown above, manning the exhibit, are Dick Reed (at left) and Al Murphy.



Above, Pottstown, Pa., Chapter President Donald Reigel accepted a proclamation of Barbershop Harmony Month from Pottstown Borough Mayor Anne Jones.



The South Bend-Mishawaka, Ind., Chapter used the billboard shown above to advertise the Valleyaires' spring show.



Shown at left, the Hunterdon County, N. J., **Hunterdon Harmonizers** chorus was the featured entertainment during the statewide Red Cross Telethon in March.

The Lorain, Ohio, Chapter holds a contest as part of its annual spring guest night, offering prizes to members who bring the most first-time guests. Last year, this idea resulted in 13 new members. Shown at right are the 25 guests who attended this year's event, fronted by guest quartet **Vintage Music Company**, from the Canton Chapter (l to r): Don Anderson, tenor; Tim Billheimer, lead; Tom Remark, bass and Ernie Jackson, bari.



The Spokane, Wash., Chapter sponsored and appeared on the chartering show of the Nelson, British Columbia, Chapter. The combined choruses are shown on stage at left; Spokane's **Pages of Harmony** on the left (in jackets) and the brand-new **Heritage Hamony Chorus** to the right of photo.

At right, the Hartford, Conn., Chapter's **Insurance City Chorus** was "looking at the world through rose colored glasses" after being named most improved chorus at the NED Yankee Division spring contest. The group is directed by Joseph Forte.



When the director of recreation of Teaneck, N. J., asked the local chapter's **Blue Chip Chorus** to perform at the opening ceremony for the Richard Rodda Community Center (shown at left), she didn't know that Rodda, a former director of recreation, was one of the founding members of the Teaneck Chapter in 1946. Moreover, the new center replaces the Town House, a former school that the chapter used for a meeting place for 51 years. Ironical?

more Chapters in Action



At left, Marion County commissioners Randy Harris and Parnell Townly presented a proclamation of Harmony Month in the county to the **Jolly Wailers** quartet, representing the Ocala, Fla., Chapter (l to r) John McGoff, tenor; Alan Mellor, lead; Claude Ogle, bass and Armand Fortier, bari. Fortier is also the chapter president.

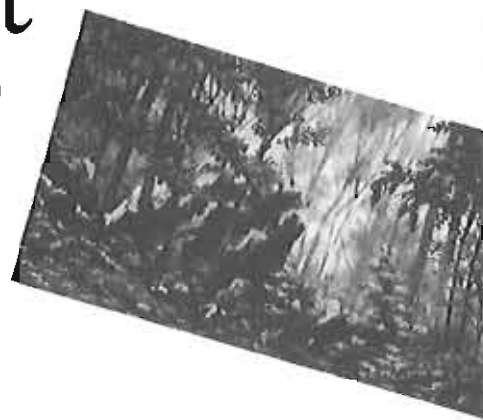
At right, assistant director Jim Smith directed the ensemble finale of the Seattle, Wash., Chapter show, which featured the **SeaChordsmen** chorus, the **Seattle Shores** chorus of Sweet Adelines and the **Way Out West** quartet from the Vancouver, British Columbia, Chapter.



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Andy Pratt named 1997 Northeastern District BOTY

by Norm Mendenhall, Saratoga Springs, N. Y., Chapter

One of the most prestigious awards that the district presents each year is the NED Barbershopper of the Year, last year presented to Andy Pratt, otherwise known as "Mr. Bolton Landing." As one who knew Andy almost from the start, I was always reminded of Martin Luther King's statement, "I have a dream!" And what a dream.

When Andy told me, nine years ago, about his dream of staging a barbershop festival on Labor Day weekend in the tiny resort town of Bolton Landing on Lake George in upstate New York, I thought it would be next to impossible, but he proceeded to make the impossible a reality.

The first Bolton Landing Quartet Festival attracted about 200 patrons and three quartets. Last year, there was an audience of more than 2,000 in the "Harmony Dome"

The list of championship and otherwise famous quartets, both male and female, Andy has brought in is *staggering*. The list of quartet reunions he has fostered, such as the **Cracker Jills**, the **Four Rascals**, **Bluegrass Student Union**, **Grandma's Boys** and **The New Tradition** is *staggering*.

The number of top arrangers he brings in to judge the contests, such as Walter Latzko, David Wright, Ed Waesche and others, is *staggering*. (I overheard someone say one year that if you blew up that tent, half the barbershop talent in the world would be gone). The amount of sleep no one ever gets, because you don't want to miss anything, is *staggering*.

Essentially a contest for cash prizes involving male and female quartets, the event offers several shows during the weekend. Andy organized the first festival almost single-handedly, and defrayed some of the expenses from his own pocket. Now, with the whole-hearted support of the community, almost everything is free or offered at cut-rate prices.

But the one dream that had eluded Andy, until last year, was to sing bass onstage with the **139th Street Quartet**. On the opposite page is the proof that if he wants it, it will happen. If you build it, they will come—Andy built it, and they came!



Part of the crowd waiting for a *free* boat cruise on Lake George at the 1997 Bolton Landing Barbershop Festival.



Grandma's Boys, 1979 SPEBSQSA champion, reunited for the 1997 Labor Day weekend at Bolton Landing (l to r): Jay Giallombardo, bari; John Miller, bass; Hank Brandt, lead and Don Barnick, tenor.



Joining forces onstage at Bolton Landing were 1993 champions **City Lights** (SAI) and **The Gas House Gang** (SPEBSQSA) l to r: Sharon Vitkovsky and Rob Henry, baris; Jeannie Froelich and Jim Henry, basses; Jo Lund and Rich Knight, leads; Nancy Fuhrmann and Kipp Buckner, tenors.

At right, **The New Tradition**, 1985 SPEBSQSA champion, reprised its Marx Brothers routine at Bolton Landing 1997 (l to r): John Sherburn, tenor (Zeppo); Dan Jordan, lead (Chico); John Miller, bass (Groucho) and Bobby Gray, Jr., bari (Harpo). In another act ...



... **The New Tradition** portrayed characters from *Star Trek*. At left: Scotty, Bones, Spock and Kirk. Photos, except for this one and the one below, courtesy of Jan Muddie.

Bolton Landing Barbershop Festival originator and prime mover Andy Pratt realized a long-time ambition to sing bass with the **139th Street Quartet** at the Labor Day 1997 event. At right (l to r): John Sherburn, lead; Doug Anderson, tenor; Pratt and Peter Neushul, bari.





Quartet harmony accompanies barber pole entry to Smithsonian

by Reed Sampson, Public Relations Specialist

The Keener Chords, a District of Columbia Chapter quartet, provided the musical setting as two barber poles were donated to the world-renowned Smithsonian Institute during a ceremony held Feb. 5.

A member of the staff at the Smithsonian, who knows lead singer Allen Snyder, asked The Keener Chords to perform at the presentation. The foursome were not strangers to the museum as their chapter's **Singing Capital Chorus** had previously performed there, according to bass Don Spero. Other members of the quartet are Howard Cranford, tenor, and Gene Keener bari.

The poles were manufactured by the William Marvy Co. of St. Paul, Minn., the nation's last maker of barber poles. The larger of the two poles was the 75,000th pole to come off the company's assembly line. The presentation was made by company president Robert Marvy.

The quartet sang for the audience prior to the start of the ceremony, then did several more numbers after the formal presentation. "The audience was very receptive," Keener said. "Mr. Marvy told us how pleased he was

to have us there and how much he enjoyed the music. We were honored to be there—it's such an impressive place. We had a wonderful time."


The presentation was held in the National Museum of American History in a reception room used by former President Lyndon Johnson for private parties.

"Barbershop poles evoke many memories of the American main street. It is a symbol of American life and is a complement to our existing barbershop collection," said David Shayt, curator in the museum's Division of Cultural History. Shayt was also master of ceremonies for the presentation.

"The museum holds about four such presentations each year," Marvy said. "They let me do what I wanted and I worked with their event planner. We had a cake with a barber pole on it, and, of course, The Keener Chords." Marvy said. "The tables were skirted and everything was served on china—very dignified and very nice. We had about 60 people there. Plus there was a TV crew and a photographer from the museum."

William Marvy, Robert's father, was a traveling salesman, and it was he who, in 1950, designed the poles still in use today. Marvy's poles have been shipped to barbers in all 50 states and internationally, including Australia, Norway, Mexico, Canada, Spain and Holland. Even the White House barbershop has a Marvy pole. *The Wall Street Journal* hailed Marvy's design as "the first real improvement in the barber pole in a quarter century." William Marvy died in 1993.

Keener's comments nicely describe the impact of the event. "I know I speak for all the members of the quartet when I say pride reigned that day," he said. "That pride came from being a Barbershopper, from being a member of the District of Columbia Chapter, and from being a member of our great Society."

The quartet further demonstrated that pride by donating a portion of its performance fee to Heartspring, one of the Society's service projects. 



The Keener Chords, a District of Columbia Chapter quartet, provided the musical setting as two barber poles were donated to the world-renowned Smithsonian Institute during a ceremony held Feb. 5 (l to r): Howard Cranford, tenor; Allen Snyder, lead; Don Spero, bass and Gene Keener, bari.

The Music Man



The Blue Ridge Connection portrayed the River City School Board in a production of *The Music Man* at the 1997 Ash-Lawn Highland Summer Festival in Charlottesville, Va. (l to r): Bob Ellison, tenor; Art Grahame, lead; Ken Wallenborn, bari and George Gratten, bass.



At the Island County, Wash., Whidbey Playhouse, a put-together foursome played the part of the River City School Board (l to r): Jack Carpenter, tenor; Jim Wheeler, bass (both of the Anacortes Chapter); Jim Bailey, lead (Mt. Baker Chapter) and Jim Brunner, bari (San Jose, Calif., Chapter)



Here's a different twist: the quartet in a Theater Works production of *The Music Man* in Peoria, Ariz., was not from SPEBSQSA, but Sun Cities Chapter member Bud Hesterman (above, center) got the part as Mayor Shinn.

[The following letter appeared in the Ft. Myers, Fla., News Press 3/16/98:]

In perfect harmony

Masculinity screamed at me from the stage today in the form of a barbershop quartet called the **Golden Touch**.

In my eyes, the ultimate use of the masculine gender overshadowed even their beautiful voices. What I saw touched me deeply. Two men with 40 or more years of experience singing with power, trust, strength and confidence with the ego intact, but placed to one side, as they supported and encouraged the younger men. There was manhood at its finest.

The thrill of the new for the younger men, with the peace of a job well done in the senior men. Sharing their love, passing it down, freeing themselves from the "I" and blending them into one beautiful, whole sound.

How proud it made me feel to see men join forces, leaving competition aside, and to rise even above their excellent performance. That, I guess, is a "peak" moment. A moment when all qualities and ages no longer matter. We all become one. Thank you, gentlemen.

BARBARA RIEMENSCHNEIDER
ESTERO, FLORIDA



The **Golden Touch**, subject of the above letter (l to r): Brad Howell, bass (34); Joe Lamy Jr., tenor (30); Bob Franklin, lead (62) and Joe Lamy, Sr., bari (61)

Hero of the block

I thought for about 15 minutes and considered the people that I admire or who I would choose as a hero. I considered George Lucas, Albert Einstein, Steven Spielberg and Bill Gates. Most of these people are probably known around the country, a big space to cover. Instead of one of these well-known people, I chose someone that I do not think is known around the world, but lives in our neighborhood, a very *small* space to cover. Her name is Josephine Mayo Coppola and she is a 97-year-old Italian lady, and that is almost one century old.

Her family sailed from Italy in 1909 and it took the ship two weeks to arrive, just to

this continent. When she arrived in New York, her last name was Meola. The immigration people shortened her name because they thought that Mayo was easier to say than Meola. She arrived in this country without knowing any English whatsoever, and Jo, as she sometimes likes to be called, has only gone to the fourth grade. That is only four years of school for a very, very smart lady. As Jo says, "the smartest on the block." At age 17, she was the boss of 32 people at Lionel Train Company in New Jersey.

She has more than 14 plaques on her wall for her volunteer service during World War I and World War II. During the first World

War, she knitted 39 sweaters to send to the troops.

She has never driven a car and only saw one movie in her life because she would rather save the money for her children and grandchildren.

Jo still tells funny jokes and shows me how to say things in Italian by only using my hands. She still crochets a few scarves a week.

I am about to write something highly *confidential*, but she even sneaks me cookies when my mom is not looking. Tee hee! I am now as tall as her, but she is a little person with a big heart.

MICHAEL HAND, AGE 10



Arrangements were made to have a Bryn Mawr, Pa., Chapter quartet sing for Josephine Mayo Coppola's 97th birthday [see story above]. Her family immigrated from Italy in 1909, and she is very proud to be an American. Shown at left are (l to r): Alan Mennling, tenor; Darrel Muck, lead, "Jo"; Roy Roseberry, bass and Dick Morgan, bari.

At the end of January, 1994 champion **Joker's Wild** performed with Marvin Hamlisch and the Pittsburgh Symphony for America The Beautiful concerts in the orchestra's Pittsburgh Pops series. Hamlisch interviewed the quartet each night on stage and sang a tag with Joker's Wild on the final performance. Shown at right are (l to r): Steve Iannacchione, tenor; Jon Clunies, lead; Hamlisch; Dave Kindinger, bass and Steve Legters, bari. A few days later, ...



... **Joker's Wild** performed for a private birthday party at the Greenbriar resort in White Sulphur Springs, W.Va. Hall of Fame golfer Sam Snead attended the three-day party and sang tenor to "I Want A Girl Just Like The Girl That Married Dear Old Dad." At left (l to r): Legters, Clunies, Snead, Kindinger and Iannacchione.





On April 13, a quartet assembled from the Providence, R. I., and Hudson, Mass., chapters performed for the 100th birthday of Cecille Marcoux (at far right in the photo to the left). Shown at (l to r): Ted Fijak, tenor; Billy Wright, lead; Bill Lydecker, bass and Ollie David, bari.

Metropolis may have won this year's Harmony Sweepstakes, but **3 Mikes and a Joe** got the photo in a feature story in the *El Segundo Herald* during the west coast preliminaries. Shown at right, singing in Scoops ice cream parlor on Main Street are: Mike Russell, Joe Corter, Mike Fajack and Mike Sather. Photo by Susan Thomas



The **Desert Sons** quartet from the Las Vegas, Nev., Chapter, assisted the **BUFFoons**, a male a cappella group from the University of Colorado, during its singing appearance in Las Vegas. Both groups performed at Las Vegas High School, the Las Vegas Academy for the Performing Arts and at the Pioneer's convention. Desert Sons bass Gary Forsberg is a former BUFFoon. Shown at left with the college group are (standing, l to r): Lynn Spellman, tenor; Rick Ives, lead; (kneeling, l to r) Albert Weiss, bari and Gary Forsberg, bass.

more News About Quartets



Harmony Tyme performed in January for the grand opening of the Fort Collins/ Front Range Community College Public Library, a \$10 million facility serving the city and surrounding area of Colorado. Shown at left (l to r): Dick Kitchener, bari; Dean Farrier, bass; Larry Weber, lead and Dale Larsen, tenor.

Excalibur was the featured entertainment at the 1998 National Arthritis Foundation Awards Dinner in Minneapolis in April. Shown at right are (l to r): Minnesota Lieutenant Governor Joanne Benson; Minneapolis Mayor Sharon Sayles-Belton; Greg Dolphin, lead; John Korby, bass; Greg Volk, bari and John Moksnes, tenor.



Familiar Sounds recently sang for the Hackensack University Medical Center's satellite paramedics corps in East Rutherford, N. J. Shown at left (l to r): Nick Moreth, tenor; Bob Freemyer, lead; Ray Johnson, bass and Mike Doheny, bari.

Northeast Connection, 1996 NED quartet champion, appeared in the Academy-Award-winning movie *Good Will Hunting*, filmed in 1997 and released early this year. Shown at right (l to r): Dan Washington, bari; Matt Mercier, tenor; Ralph St. George, lead; Rob Lynds, bass and, star of the movie, Matt Damon.



Gulf Coast Reunion has a regular gig every Wednesday night at a Houston, Texas, seafood restaurant, but, shown at right, the group was the featured entertainment at a banquet at a local steak house honoring Toronto Blue Jays pitcher and Cy Young Award winner Roger Clemens, a Houston native (l to r): John Grosnick, bass; Dick Blatter, bari; Johnny Hammond, lead; Roger Clemens and John Harlan, tenor. Photo by Terry Blackburn Photography



High Cotton, from the Greater Baton Rouge Chapter, performed the national anthem before the NCAA basketball game between Louisiana State University and the University of Kentucky in February. Shown at left (l to r): Mitch Reeves, tenor; Chip Davis, lead; Paul Melancon, bass and Pete Rizzo, bari.

Jazzmania, a foursome from the Greater New Orleans Chapter, has entertained crowds during lulls in the Mardis Gras parades for the past four years. Shown at right (l to r): Ken Gabrielse, tenor; David Passalacqua, lead; Alan Gauthreaux, bass and Hank Bryson, bari.



Want your quartet's photo in *The Harmonizer*? Make a public performance and submit a color or B&W print (not a photocopy) with the details to SPEBSQSA headquarters.

still more News About Quartets



Q: What's missing from the photo at left?

A: The bottom half.

At the MAD quartet preliminary contest, photographer Bob Demmler became bored with so many similar poses and asked **K'MOTION** to do something different, so the members doffed their trousers for their "official" photo (l to r): Al Ziegler, tenor; Tom Halley, lead; Rick Serpico, bass and Mark Sanders, bari. [Sorry, fellows, but your legs aren't all that great, anyway—Ed.]

A Touch of Class, from the Palomar-Pacific, Calif., Chapter, was the featured entertainment at an event in Oceanside where the guest speaker was Oliver North, so the group seized the photo opportunity. Shown at right (l to r): Buddy Yarnell, tenor; Dean Kirkland, bass; Ollie North; Bob Debol, lead and Pete Hensley, bari.



Actress Cloris Leachman is a big barbershop fan. While in Tampa, Fla., in a road production of *Showboat*, she visited the Tampa Bay Chapter at the invitation of member Steve Matheson, who was a neighbor of Leachman in the '40s—as a matter of fact, she was his babysitter. Cloris wanted to hear an old song from her childhood, "Driving Home The Cows From Pasture," but a search for sheet music was futile, so Cloris sang it over the phone and Steve recorded it. **The Flexible Four** worked out the harmonies and performed it for her. Shown at left (l to r): Ray Scalise, Steve Matheson, Cloris Leachman, John Johanson and Jack Duffy.

Sound F/X provided the musical entertainment for a gala held in Busch Stadium for St. Louis Mayor Clarence Harmon in August. Shown at right (l to r): Bill McLaurine, bari; Don Roemer, bass; Mayor Harmon; Paul Schulte, lead and Pat Flynn, tenor.





The **Barons** and **Senior Blend** quartets of the Lexington, Ky., Chapter combined to sing the national anthem before the NCAA basketball game between the University of Kentucky and the University of Tulsa in January. Front row (Barons—I to r): Bud Haggard, Dave Roberts, Bill Woodward and John Heaton. Rear row (Senior Blend—I to r): John Perrine, Tom Hart, Ernie Nickoson and Bill Cox.



To help promote the 1997 *Merry Arizona* Christmas CD that featured the Phoenix Chapter's **Phoenicians** chorus, one of the chapter's quartets, **Music Box**, performed on NBC's channel 12 Saturday morning variety show. Shown above with news anchors Julie Waters and Mitch Trusswell are (l to r): Dave Pierson, bass; Bob Szabo, bari; Jack Nelis, lead and Dan Wilson, tenor.



Former Aloha Chapter member Bud Thompson still visits Hawaii every year, and never misses a chance to harmonize with his old quartet mate of the '40s and '50s, Peter Chang. Chang, now 98, is a 52-year Society member. Above (l to r): Bill Joor, tenor; Bob Short, bass; Peter Chang, bari and Bud Thompson, lead.



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Listed below are the Men of Note with 20 or more credits who added to their totals during the first quarter of 1998. Totals in center column.

Central States			Illinois			Pioneer		
Bagby, Jim	30	1	Liles, Joe	57	1	Grumbley, William	23	2
Cearnal, Robert	50	1	Smail, Eugene	22	1	Rocky Mountain		
Knoke, Harlan	21	4	Wetle, Sylvester	21	2	Hatcher, Homer	26	1
Myers, Byron	41	1	Woodall, Tom	26	1	Peterson, Carroll	26	1
Spellman, Marvon	94	3	Johnny Appleseed			Wiese, Fred	37	1
Dixie			Bushong, Lane	27	2	Sunshine		
Bowman, Anthony	31	1	Mid-Atlantic			Tobin, James	37	6
Evergreen			Frye, Francis	22	2			
Frost, William	24	1	Paton, William	28	1			
Gazeley, Ralph	26	4	Northeastern					
Far Western			Krodel, Robert	33	1			
Monnich, John	69	1	Ontario					
Smith, Ronald	48	1	Drew, Douglas	24	2			
Turnbull, Scott	21	1	Nairn, Thomas	34	1			
Woodard, Jack	40	1	Treadgold, Ron	22	1			

TOM MASENGALE

Tom Masengale, bass of the 1941 quartet champion **Chordbusters**, passed away on April 25. A 59-year member of the Society, he was 87 years old.

During the first quarter of 1998, the following members were reported to the Society office as deceased.

Cardinal		Land O' Lakes		Northeastern	
Conroy, Byron	Marion, IN	Cuddy, Keith	Winnipeg, MB	Andrews, John	Bridgeport, CT
Central States		Engelbrecht, L. H.	Wausau, WI	Boissevaln, Matthijs	New London, CT
Callahan, James	Omaha, NE	Engelfried, William	Milwaukee, WI	Horne, Prentice	Hanover, NH
Cochren, Walter	Kansas City, MO	La Vold, John	Brainerd Area, MN	Howell, George	South Shore, PQ
Farrell, Ted	St. Louis No 1, MO	Laack, James	Milwaukee, WI	Hussey, John	Framingham, MA
Ferris, Brian	St. Charles, MO	Newton, Lee	Fergus Falls, MN	Jenkins, Emerson	Keene, NH
Fink, Joseph	St. Charles, MO	Peterson, Sidney	St. Cloud, MN	Johnson, Edward	Manchester, CT
Gustafson, Harold	Kearney, NE	Stroh, Carl	Regina, SK	Naples, Domonic	Hartford, CT
Dixie		Verney, Gregg	Saskatoon, SK	Sheedy, John	Litchfield County, CT
Sener, James	Dothan, AL	Weller, Len	Swan River, MB	Wheeler, Eliot	Manchester, CT
Stoneman, Taylor	Asheville, NC	Mid-Atlantic		Ontario	
Evergreen		Acquaviva, Michael	Milford, DE	Gray, Earl	Quinte Regional, ON
Craven, Leonard	Nanaimo, BC	Aubel, Fred	Lancaster Red Rose, PA	Langlois, Robert	Cornwall, ON
Gustafson, Charles	Frank Thorne	Brown, Henry	Alexandria, VA	Spencer, Derek	Orangeville, ON
Hamilton, Carl	Portland/Mt Hood, OR	Canham, William	Morris County, NJ	Pioneer	
Peyton, Eldred	Portland/Mt Hood, OR	Carro, Vincent	Prince William, VA	McCurdy, William	Lansing, MI
Stephanson, David	Nanaimo, BC	Cinnella, Gregory	Montclair, NJ	Rocky Mountain	
Stoltz, William	Salem, OR	Clark, Robert	Reading, PA	Ashby, Clinton	St. George, UT
Far Western		Cooke, Thomas	Morris County, NJ	Castle, Ralph	Longmont, CO
Cinnamon, Lee	Phoenix, AZ	Dubroka, Paul	Dundalk, MD	Felzien, Lloyd	Pueblo, CO
Dellinger, William	Central California, CA	Hastings, John	Baltimore, MD	Parker, Robert	Denver Tech, CO
Nisson, Sumner	Central California, CA	Holt, John	Milford, DE	Seneca Land	
Raymond, George	Ventura, CA	Howard, Edward	Harford County, MD	Kapp, Edward	Venango County, PA
Illinois		Koch, Marlin	Mahanoy City, PA	Southwestern	
Carper, Glenn	Bureau County, IL	Kubiak, Leonard	Roanoke Valley, VA	Hagg, Robert	Hot Springs, AR
Nordby, Walter	Oak Lawn, IL	Maxey, Walter	Allegany County, MD	Key, Dwayne	Nacogdoches, TX
Peters, Ronald	Rockford, IL	Mellin, Willard	Ocean View, DE	Morris, Hugh	Houston, TX
Wood, Robert	Decatur, IL	Pickett, Larry	Patapsco Valley, MD	Sunshine	
Johnny Appleseed		Richardson, Thomas	Ocean View, DE	Donn, Roy	Charlotte County, FL
Baker, Robert	Middletown, OH	Sullivan, Thomas	Montclair, NJ	Kracker, Henry	St. Petersburg, FL
Downing, Joe	Loganairre, OH	Toto, Joseph	Manhattan, NY	Milner, Raymond	Palm Harbor, FL
Iddings, Dean	Salem, OH	Tracy, William	York, PA	Vanco, John	Fort Myers-Estero Island, FL
Jeannette, Theodore	Beaver Valley, PA	Winegar, Walter	Bowie, MD	Webster, Bruce	St. Petersburg, FL
Mihm, Fritz	Greater Pittsburgh, PA			Reinsch, Donald	Frank Thorne
Milner, Raymond	Marion, OH				
Rash, Albert	Black Swamp, OH				
Underwood, Warren	Upper Ohio Valley, OH				



We are an orchard

by Brian Lynch, Public Relations Director

You don't grow an orchard for the trees: you grow it to eat the apples.

What kind of apples do you grow? Who's hungry for them?

What kind of chapter are you? What do you offer potential members? What makes your particular brand of barbershop harmony attractive to audiences, to singers, to young men and old?

Let's think for a minute about this orchard. What is it that yields the fruit of barbershop harmony?

The ground

... is the *experience of singing for pleasure*. Once this rich loam was spread across our nation. Today, the topsoil is thinning, as fewer and fewer people sing for pleasure anymore. We must replenish the topsoil through our efforts in youth outreach, music education and alliances with other musical groups. SingAmerica and SingCanada are our "Soil Conservation Act" of 1993.

The tree trunk

... is *SPEBSQSA, the Barbershop Harmony Society*. Its roots firmly grip the soil of American popular music and singing for pleasure. The preservation of the barbershop style, all our expertise in singing and performing and organizing flow through this trunk. Through the storms of change, the trunk weathers the blast and endures, though the branches sway and leaves fall.

The limbs and leaves

... are the *districts* and the *chapters* are the branches. Their strength comes in part from how well they draw nutrients from the main body. But from sunshine, the stuff of the world around them, the leaves, too, make energy, nourishing the whole.

The orchard crew

... helps each apple come to fruition at the right moment, and delivers it fresh to those ready to take a bite, savor the flavor—and come back for more.

The apples

... are the *barbershop harmony experience*: the experience of hearing your own voice contributing to the sound of barbershop harmony.

There are many kinds of apples, each with its own devotees: crisp, tart Granny Smiths, mellow Golden Delicious, juicy Macintosh. Some we savor for baking, others for preserves, others for cider.

There are many ways of enjoying barbershop harmony, too, and all are good depending on your taste. Our audiences, and our potential members, are diverse markets with diverse needs. We cultivate many varieties for many tastes.

No variety of apple is "better" than another—some are more to your taste, some more to my taste. Recognize that, and it is possible to extend the range of one's palate, and enjoy more than one fruit.

Selling apples

The heart of the marketing question for barbershop chapters is the answer to the question, "Who wants what we've got?" It's that simple. Delivering Braeburns to Jonathon fans just won't make it.

All the public relations activities of a barbershop chapter derive from four questions:

- Who are we trying to reach?
- What are we trying to tell him?
- What do we want him to do as a result?
- How can we best reach him?

Know what kind of apples you are growing, and know who wants them, and you will sell many, many apples indeed.



New arrangements for publication in 1998

by Dave Briner, Chair, Music Publications Subcommittee

We hope everyone is aware that the Society's music publications are being released in sets, rather than individually as in years past. Accompanying the mailing of each new set is a demo cassette illustrating what the arrangements could sound like in performance. This is for the benefit of those (there must be a few of you out there) who don't have the sight-reading or keyboard skills to make this translation from the printed page on your own.

The Music Publications Subcommittee is trying to bring out material that is singable and interesting to you and your audiences. Releasing in sets has the advantages of (1) minimizing the cost of providing the demo tapes by having multiple songs on one tape, and (2) allowing scheduled release dates, so that those on distribution know when to expect new arrangements. Sets are released in two series.

Free 'N' Easy

Free 'N' Easy is one set of four arrangements per year, released in February. These are all Public Domain songs, with the copyrights for the arrangements owned by the Society. They are mailed free of charge to every chapter music & performance VP. Permission is granted to members of the Society to duplicate the music free of charge (ergo *free*), and the arrangements are all level 1 degree-of-difficulty (ergo *easy*). This year's release consisted of:

- "Auld Lang Syne," the familiar Scottish folk tune sung on New Year's Eve, but appropriate for all occasions. Arrangement by Don Gray.
- "Whispering," a popular medium-tempo lilting song of the '20s, arranged by Jim Kahlke.
- "When Francis Dances With Me," a waltz clog number (ala "Sidewalks Of New York") from the vaudeville era, arranged by Dave Briner.

- "Monkey Medley." This clever arrangement by Jack Baird intertwines two vaudeville-era songs about simian romance in the jungle: "Aba Daba Honeymoon" and "Down In Jungle Town."

If you haven't yet seen these, ask your music & performance VP to show them to you. Demo tapes may be dubbed free of charge, but unfortunately are not stocked for distribution out of Kenosha after the mailing. If you can't find the music to copy, it's available for a nominal service charge from the Old Songs Library in Kenosha. Part-predominant learning tapes are available for sale through Harmony Marketplace.

Music Premiere

Music Premiere consists of sets of six songs each, released twice per year, in May and November. They are mailed (with demo tape of all six songs) to subscribers for only \$11.95 for both sets. The arrangements are stocked individually for sale by Harmony Marketplace, and it is illegal to duplicate these arrangements on your own. For non-subscribers, the demo tape is not available, but part-predominant learning tapes are available for sale thru Harmony Marketplace.

The Premiere 1998-A set consists of:

- "Danny Boy," the familiar Irish ballad, arranged by Renee Craig. This is an update of the arrangement she did in the early '70s for the **Oriole Four**. (Level 2 Ballad)
- "Wonderful One," a 1920s love song, arranged by Russ Foris (Level 1 Ballad).
- "That's An Irish Lullaby," (Too-ra-loo-ra-loo-rall) arranged by Ed Waesche, and "almost-as-sung-by" **Acoustix**. (Level 3 Ballad)
- "Peg O' My Heart," also arranged by Ed Waesche, issued in the Gold Medal Series, as sung by **Bluegrass Student Union**. (Level 2 Medium Tempo)

- "Down Among The Sugar-Cane," Gold Medal Series, as sung by **Dealer's Choice**, arranged by baritone Brian Beck. (Level 2 Uptune)
- "You Made Me Love You," an all-time favorite song arranged by Joni Bescos. (Level 2 Medium Tempo)

Scheduled for release as the Premiere 1998-B set are:

- "Dream A Little Dream Of Me," a '30s song revived in the '70s by Mama Cass Elliot. This **HARMONY EXPLOSION** release was arranged by Tom Gentry. (Level 2 Medium Tempo)
- "Let The Rest Of The World Go By," Gold Medal Series, as sung by **Yesteryear**. This old favorite was arranged by Kirk Roose. (Level 2 Ballad)
- "Basin Street Blues," a popular easy-beat song arranged by Dave Briner (no, it's not as sung by **Nightlife**). (Level 2 Medium Tempo)
- "Let's Get Away From It All," a '40s pop song arranged by Rob Hopkins. (Level 2 Medium Tempo)
- "The Banana Boat Song," the Harry Belafonte hit of the '50s. This **HARMONY EXPLOSION** release was arranged by Don Gray. (Level 1 Medium Tempo)
- "Cruisin' Down The River," a waltz clog-type song from the '40s, arranged by Mo Rector. (Level 1 Medium Tempo)

If you or a member of your quartet are not currently subscribing to Music Premiere, call (800) 876-SING now and order it. That way, you'll get these new releases as soon as they hit the street, and you'll get the demo tape as well to help you decide whether any of these arrangements might fit the needs of your quartet or chorus. A buck per song for a preview is a bargain, any way you look at it.

You can help build our Society's future

by Doug Brown, Chair, Leadership Task Force

Are you a subject matter expert who can share special knowledge, skills and experiences to help SPEBSQSA continue to improve through the use of:

- enhanced leadership and motivational techniques?
- continuous process improvement techniques?
- enhanced strategic and tactical planning skills?

Do you want to be part of a group where teamwork and collective contributions to the Society are the sole driving force? Are you the kind of person who likes to help make the impossible happen—faster and more effortlessly? Would you be willing to serve as a resource to the Society's Leadership Task Force, for anything from spot assignments through turnkey projects, as part of a Virtual Resource Group?

Then contact Digger MacDougall, LTF Vice Chairman, Virtual Resource Group at:

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(H) (613)837-8386
digger@magi.com

The best Christmas gifts are not found under the tree

by Jim Merritt, Membership VP, Oneonta, N. Y., Chapter

The 1996 Christmas Season for the Oneonta, N. Y., **Midstatesmen Chorus** began much as in the past. The members were given the list of nursing and adult homes where they would be performing, together with directions and schedules. The men of this chapter, like so many others, enjoy bringing Christmas joy to the residents

of neighborhood facilities. The payment is always the same; the twinkle of an eye, a tear rolling down the cheek, the touch of a frail hand, an emotional "thank you." Nobody could imagine that one of that year's performances would produce a bonus for the entire chorus.

On the Monday night before Christmas, the Midstatesmen performed in a nursing home just south of Cooperstown. It was cold and snowy, which is normal for December in this part of the Seneca Land District. The turnout was exceptional, and as tradition has decreed, the chorus made a stop at the Elm Inn in Milford, on the way home. Christmas carols were sung, and after our offering of "We Wish You A Merry Christmas," we motored down the snowy roads to our homes and families.

About a week after New Year, lead section leader Mike O'Connell received a letter, which he shared with the members at the next chapter meeting. There wasn't a dry eye in the room after Mike read the following:

Dear Michael:

I don't know if you remember me or not. We met at the Elm Inn in Milford just before Christmas. You were singing songs with the group. I would like to take this opportunity to thank you.

Three years ago, almost to the day of hearing you sing, I was diagnosed with multiple sclerosis, so Christmas for me isn't all that great. For my kids' sake, I try to handle it, but a few months ago, I tried to kill myself.

I would like to tell you, your singing meant a lot to me and my boyfriend Dale. While you and the rest of the guys were belting out beautiful music, my pain and stress were gone. That, to me, was the greatest present I could ever receive. My words could never express what my heart and soul felt for that magic time.

Please pass along my gratitude to the rest of the group. God bless! And thank you!

In great admiration and with heartfelt gratitude, keep singing and keep healthy.

Sincerely,

[NAME WITHHELD]



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Barbershop in my life

Rich Hasty (dear friend and baritone in my quartet) and I have had lots of discussions on how important barbershop is to both of us. I have tried to suggest to Rich that my life doesn't revolve around barbershop but, as Rich so deftly points out, "It just ain't so, Dave, it just ain't so."

So I'm sittin' here a-wonderin', what the heck is the SPEBSQSA for anyway? What if it didn't exist? What would that mean to me? How much of a void would it leave if it dwindled down to nothin'?

Well, let's see. I currently spend 15 hours per week singing or working on barbershop. I spend three or four hours per week listening to barbershop. I spend two or more weekends a month performing barbershop. Most of my closest friends are Barbershoppers. My dad is a Barbershopper. My mom is a Sweet Adeline. My girlfriend is a Sweet Adeline. So I guess barbershop is a big part of my life and the health of the Barbershop Harmony Society is very important to me.

Barbershop is important to me here and now, but how about the historical significance of barbershop? Barbershop music has been around for many, many decades. What if it were allowed to disappear? What if I let that happen without doing something about it? How would I feel knowing that I had at least some spare energy to contribute to its preservation and didn't use it? How important is that to me?

So barbershop, and ensuring it is around for a long time, is important to me. Barbershop has contributed greatly to my life. What do I do to contribute back to the Society?

Well, I sing in a chorus, but that doesn't really contribute anything but my personal membership. I sing in a quartet, but that doesn't contribute much but my membership in the quartet. I am part of the leadership of my chorus. Now, that feels like a contribution.

I also give freely of my skills to teach classes on inner game and provide vocal coaching in the chorus. That feels like giving back. But is it enough?

What do I do to contribute to the preservation and encouragement of barbershop music? I sing barbershop music. That helps, but is it a sustaining effort? I perform bar-

bershop music in public. Yes, but is that enough? I sing barbershop music in a way that is appealing to all ages. This feels good, but what else?

Am I giving back enough to equal the void that would be left if barbershop was no more? Is the time I do spend effective, and how could I improve my effectiveness as a barbershop preservationist? If I were being effective, would the membership numbers still be dropping? Do I care enough to seek out the answers to these questions?

Just some random ramblings as I sit here contemplating barbershop in my life (or is it the other way around).

DAVE WARKENTIN
SURREY, BRITISH COLUMBIA

Music: the universal language

I am enclosing a picture taken on my recent vacation in Europe. It truly illustrates that music is the universal language.

While on a tour to Karlstein Castle, just outside the city of Prague, I came across a group of students who were singing. I noticed a voice part was missing and volunteered to complete the ensemble. I didn't speak the language, but they spoke English fairly well and asked, "Alt?"

Sure as God made little green apples, I was soon singing the alto part to my all-time favorite hymn, Mozart's "Ave Verum." It was the highlight of my vacation, and I thought my fellow Barbershoppers might enjoy the story and the photo below.

FRANK FABIAN
OAK LAWN, ILL.



Barbershopper Frank Fabian enjoyed harmonizing with students near Prague while on vacation. [see story above]

Re: Chapter frustrations

Thanks to Ev Nau for reprinting the e-mail from a former member detailing his frustrations with his chapter. As we go forward with our drive to bring in new, younger members, we must be aware that many chapters are not suited to the young, either in body or in spirit.

How many ex-members are out there who could have contributed to the growth and success of our hobby, only to be turned away by complacent members with an "I've got mine" attitude? This has been going on for a very long time, and as a wise friend of mine once said, "When you find yourself in a hole, stop digging!"

A chapter such as the one described is not likely to change its spots since its attitude is of long-standing. My plea to such a chapter is: If you don't want to cater to youth, don't solicit youth. Better yet, if someone happens to visit who seems to be a live wire, keep the contact name and phone number of a nearby "live wire" chapter and give it to him. Better to make new Barbershoppers happy by giving them what they want—wherever it may be—than sucking people into poor situations only to have them leave in disgust.

It's time to reduce the number of exit questionnaires being mailed from Kenosha.

ANDY HARRIS
BAYONNE, N. J.

Auxiliary celebrates 30 years of service

by Eileen Burgess

In January, the BackSeat Drivers, ladies auxiliary of the Oshawa, Ontario, Chapter, celebrated its 30th birthday with a gala party. The group was organized in 1967 to assist the chapter in hosting the district spring convention, but stayed together over the years to continue supporting the chapter's Horseless Carriagemen Chorus.

Making lunches for inter-chapter visits, preparing show flyers, ushering, selling tickets and sewing uniforms are but a few of the activities we have enjoyed doing for our men. At the same time, we have enjoyed the sociability of our group and the opportunity to share in the men's hobby.

Top photo at right: members model the various auxiliary uniforms used over the years. Bottom photo: past auxiliary presidents in attendance at the party (l to r): Joan Anyan, Joyce Osborne, Janet Goodall, Barbara Lean, Carol Clement, Flora Scott, Elaine Rainey, Susanna Grant and Eileen Burgess.



Anaheim International Convention Registration • June 27-July 4, 1999

INSTRUCTIONS

Complete order form and mail with payment to: **SPEBSQSA, 6315 Third Avenue, Kenosha, WI 53143-5199.**

Registration fee includes a convention badge, a reserved seat at all contest sessions and a souvenir program.

If you register for more than one person, please furnish *complete* information for each person on a separate sheet and attach to this order form.

All registrations received prior to June 1, 1999 will be mailed. Those received after that date may be picked up at the convention registration area beginning Monday, June 28, 1999. Mailings will be made during the month of May 1999.

Full registrations purchased during the convention week are \$100 for adults and \$50 for juniors (under age 12).

Make checks payable to SPEBSQSA. When you receive confirmation, please keep it as your receipt.

Registrations may be transferred to another person, but they are NOT refundable. No phone orders, please.

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	Add \$3 P&H for each 8 registrations ordered. (Example: 1-8, \$3, 9-16, \$6, etc.)		\$ 3.00
	TOTAL		\$

☐ Please check here if you have a disability and may require accommodation in order to fully participate in the convention. You will be contacted by a staff member to discuss your specific needs.

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Swipes 'n' Swaps

Swipes 'n' Swaps listings are non-commercial ads only, published as a service to readers. Rate: \$25 per column inch or portion thereof. All ads subject to approval by the publisher.

CHORUS DIRECTOR—SPEBSQSA

The San Diego Sun Harbor Chorus is looking for an experienced, knowledgeable, energetic director to lead this well-known chorus. An experienced music committee and board are in place for support. Resume and references requested. Interested parties should contact Dr. Chuck Inman, 4836 Marguerita Ln., La Mesa, CA 91941-4423, (619) 469-6310, FAX (619) 466-2474, or e-mail at cinman@lbm.net

The Albuquerque Chapter of SPEBSQSA seeks a dynamic leader to be our music director. We're a 100-man chapter with a proud history and a commitment to competing at the highest level. We have a skilled and committed music team (with directing experience and a certified judge and Harmony College faculty member), several registered quartets, and an annual program chock full of high-quality events. We have a solid financial base and a large following in our community. We need an energetic director who has excellent leadership and musical skills and who burns with a commitment to excellence and a deep love for barbershopping. We offer a stipend (negotiable), a beautiful place to live in the sunny Southwest (with a stable economy), help with job placement and moving expenses (also negotiable), and a group of wonderful men ready to make the commitment needed for bigger and better things as a barbershop chapter (not negotiable). If you believe you're the person we're looking for, contact Lloyd Irwin at 505-299-4374 or email lwirwin@yahoo.com.

UNIFORMS FOR RENT

FOR RENT - World War II uniforms, complete with hats, ties and web belts. Contact Roy Devereaux, 2702 Logan St., Camp Hill, PA 17011; (717) 737-8393.

FOR RENT - Irish leprechaun costumes, include pointed shoes, ruffled shirt, green coat and pants. Contact Craig Nouinger, 202 W. Ridge Rd., Dillburg, PA 17019; (717) 432-9055.

CHORUS DIRECTOR—SWEET ADELINES INTERNATIONAL

From the Greater Harrisburg Chorus, Harrisburg, Pa.: Our wonderful director of 31 years has retired. This 80-plus-member Sweet Adeline internationally competitive chorus invites an advanced director to lead us onward and upward. You'll love our blue-ribbon sound! Contact Susanne Bensing, 413 Greenfield Dr., Lebanon PA 17042.

The Spirit of Evansville Chorus, Evansville, Ind., Region 4, is in search of a director. This 50-member chorus has been in existence for 30 years. Please contact Karen Clayton, Search Chair, 1704 Herdon Dr., Evansville, IN 47711; (812) 421-9007 (H) or (812) 422-8122 (W).

REUNIONS

Attention, former Harmonizers! The Alexandria Chapter is planning a reunion the weekend of September 12, 1998 to celebrate its 50th anniversary. We would like you to join us for this important occasion. To get on the mailing list, please send your name and address to Wilbur Sparks, 6724 26th Street N, Arlington, VA 22213-1109. E-mail, wspark@erols.com.

"With A Song In Our Hearts"—come celebrate 50 years of continuous harmony with the Sons of the Severn. 1999 will see the Sons of the Severn celebrate their 50th anniversary. If you are a former member, director or past president, please contact us so we can make sure you are involved with all the special activities we have planned, culminating with a reunion weekend, November 5-7, 1999. Point of contact for all the festivities is Orville P. Henschel, 128 Tanglewood Drive, Glen Burnie, MD 21060; (410) 761-3715; (410) 760-9480; (800) 586-1818; fax (410) 766-9958.

UNIFORMS FOR SALE

Pottstown, Pa., Chapter has 74+ light-gray polyester tuxedo coats and pants for sale; \$300 or best reasonable offer, plus shipping. Contact Ed (610) 326-4451.

For sale: 40 vests, many sizes, reversible, bright red/blue, lamé material (still available), with matching ties and arm bands. Very good condition. All for \$500, plus shipping. Call Ray Benoit (518) 383-0529.

For sale: 43 gold & green reversible satin vests, plus bow ties and arm bands. Also, one all-green and one all gold vest for directors. Everything for \$450, including shipping. Contact Bob Laves (417) 881-2469.

For sale: 75+ light-green After Six tuxedos. Includes jacket, trousers, vest, bowtie and green-trimmed white dickie. Sizes 37-52, S-M-L&XL. Asking \$1,000 for the lot. Contact Howard Cross (352) 726-1077 or e-mail hcross@hitler.com.

For sale: 50 cream/off-white tuxedos. Includes jacket, adjustable trousers, shirt, vest, bowtie and shoes. Also, many extra pieces. \$2,500 for everything. Contact Larry Walsh (608) 784-0925.

MISCELLANEOUS

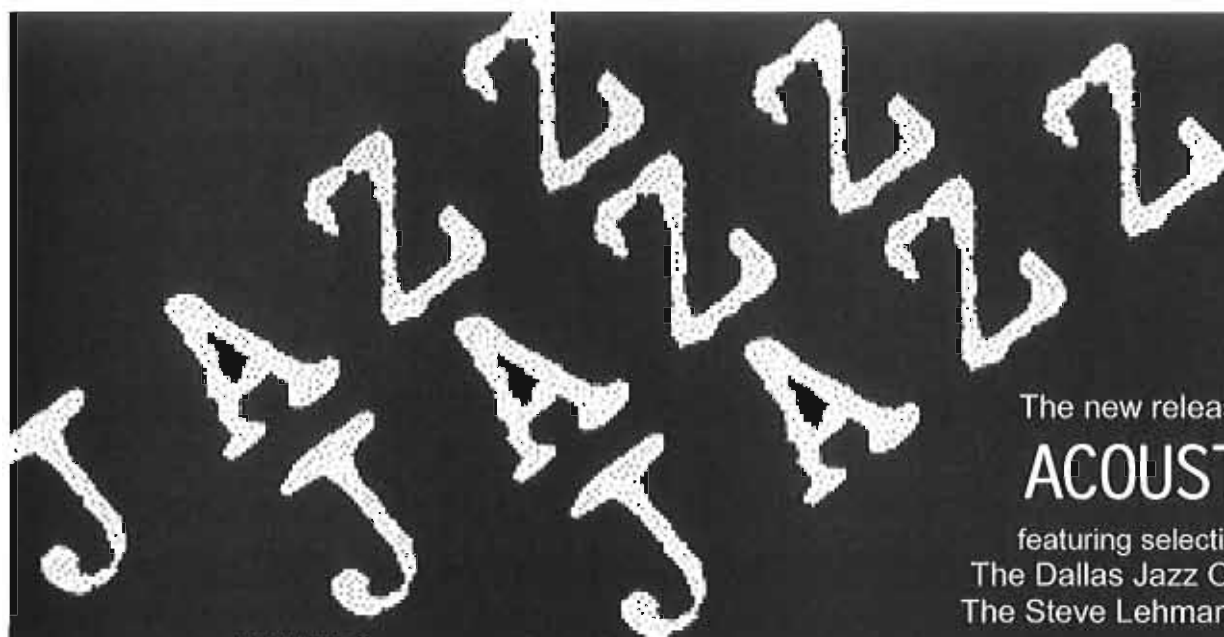
Memories for sale. Have you lost your old barbershop records? Missing your favorite LP or Harmonizer? Selections from my vast collection of barbershop recordings (we have them all) are now available for a simple donation to the Heritage Hall Museum. Please contact Grady Kerr, SWD Historian, 8403 Manderville Lane #1072 N, Dallas, Texas 75231; (214) 369-5893; e-mail SWDRoundup@aol.com.

Barbershop and other vocal group records for sale: Singers Unlimited, Hi-Lo's, Four Freshmen, Axidentals and many others. If interested, contact Larry Koevler, 1125 S. Lincoln Park Dr., Evanville, IN 47714; (812) 473-3220.

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